

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JUNE 29, 1921

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

HITS NOTHING BUT HITS

"BYE AND BYE"

WHAT A WALTZ-BALLAD!!

"VAMPIN' LIZA JANE"

THAT GREAT
COMEDY SONG

"NERVOUS BLUES"

By PERRY BRADFORD
WRITER OF THE SONG THEY ARE ALL TALKING
ABOUT—"CRAZY BLUES"

"FRANKIE"

REAL BLUE NOVELTY FOX-TROT

By the Writer of "IT'S RIGHT HERE FOR YOU"

"EVERYBODY'S GOING TO SEE MARY NOW"

By SHELTON BROOKS and CHRIS SMITH,
Writers of "DARKTOWN STRUTTERS' BALL"
and "BALLIN' THE JACK"

"U NEED SOME LOVIN'" BLUES

By PERRY BRADFORD

"YOU CAN'T KEEP A GOOD MAN DOWN"

SUCCESSOR TO
"A GOOD MAN IS
HARD TO FIND",

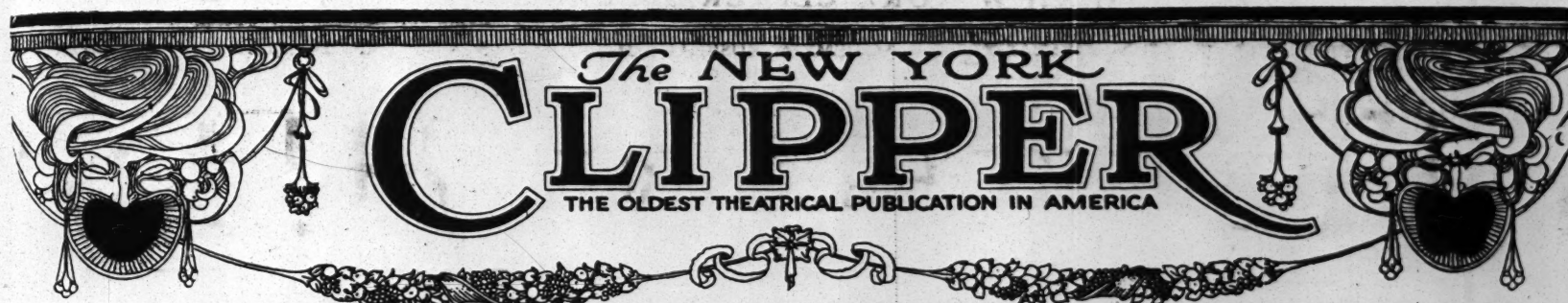
DON'T FORGET—WE ALSO PUBLISH
"IT'S RIGHT HERE FOR YOU"

AND

"JAZZBO BALL"

PERRY BRADFORD, INC.

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AMERICAN FEDERATION OF LABOR ENDORSES THE "EQUITY SHOP"

National Convention in Denver Upholds Programme of Actors' Equity Association—Will Have Important Bearing on Coming Fight Between T. M. A. and Equity

The American Federation of Labor which closed its convention in Denver on Saturday endorsed the "Equity Shop" program of the Actors' Equity Association.

This endorsement will undoubtedly have an important bearing on the fight now looming up between the A. E. A. and the Touring Managers' Association and all independent managers.

According to the rules of the A. F. of L., all unions affiliated with it will be notified of the approval of the "Equity Shop." This ratification of the Equity program is of especial import to the numerous musicians' and stage hands' unions throughout the country. Any action by locals of these two unions tending to aid the A. E. A. in any way will be entirely up to them, unless the A. F. of L. officially orders that these unions shall not allow their members to work for any theatrical company that does not adopt the Equity contract.

The expectation that the A. F. of L. would endorse the "Equity Shop" is believed to have influenced Geo. M. Cohan to take the action that he has by retiring from the business.

Should any large number of musicians' and stage hands' unions outside of New York decide to stand firmly with the A. E. A., the Touring Managers and independent managers will be up against a hard proposition. This fact was proved during the actors' strike in New York in 1919, when the fight was practically won by the walk-out of the union musicians and stage hands.

In the event that International Alliance of Stage Hands and the American Federation of Musicians, the parent organization of all the various local unions, officially order a strike against non-Equity companies, the plan adopted will probably be of the same type as that now used by these unions in notifying traveling members that some particular theatre is non-union. This is termed a "call" on the boycotted house.

If this plan is adopted the "call" will be on the attraction and the various local unions will be notified in the same manner that traveling union musicians and stage managers are at present.

The situation with reference to the "Equity Shop" program is becoming more tense each day as the coming season approaches. At this time of the year practically all casting for the next season should be completed, but this season very little, if any, actors have been engaged by the touring and independent managers.

Both camps are confident of victory should the difference finally necessitate a battle, as seems most likely. The managers who must bear the brunt of the fight declare their determination not to give in. The officials of the A. E. A. also assert their intention of holding to the letter of their program.

In a statement to Equity members made recently, Paul Dullzell, assistant executive-secretary, said in commending members for not signing non-Equity contracts, in part as follows:

"We are proud of the splendid spirit displayed and we remind you that you hold in the 'hollow of your hands' success that will mean your everlasting independence, better working conditions, and a better theatre.

"To those who do not belong to Equity we are pointing the way and offer them the opportunity of becoming a part of what is best in the theatre. We are an equitable body; we have no fight with anyone, but we have determined that our people who have fought and struggled and sacrificed, will work only with those who are willing to help carry on and make possible the plans that Equity hopes to bring to a realization."

An out-of-town theatre manager, recently in New York, in discussing the situation, said that in his estimation, any prolonged fight between actors and managers would only serve to harm the profession as a whole.

"Business conditions are bad enough now without any internal disturbance," this theatre manager asserted. "With every prospect of a poor season ahead of us everyone should try to work together instead of in opposite directions. It seems to me that some equitable compromise could be effected to head off any further harm to the theatrical profession."

TO FIGHT MUSICAL UNION

PHILADELPHIA, June 27.—Managers here are planning to declare war on the musicians' unions and battle for the open shop. It is probable that other cities will fall in line later and insist upon the open shop or wage reductions for musicians.

At present wages are being cut in many trades, but it is claimed on behalf of the musicians that they have been underpaid for a number of years, not enjoying the general increase that other trades received during the war. In the meantime rents are still increasing and other necessities hover around the high price mark and musicians feel that they should be the last to receive any wage reduction.

JUVENILE COMPANY CLOSES

SAN FRANCISCO, June 27.—"The Land of Make Believe," a musical revue composed entirely of juveniles and sponsored by Tom O'Day and scheduled to play for a season of six weeks in the State, will return after a twelve-day trial. While the performance gave the utmost satisfaction, it carried too big an overhead to overcome the theatrical slump as well as the hot weather. The show carried thirty people, including several of the mothers of the child performers, traveled in a special car, and with the other expenses attached to the show, although business was above the average, found it impossible to continue unless with a loss.

MISCHA ELMAN SUES ZIEGFELD

Mischa Elman, the violinist, started suit on Monday, through counsel, against Florenz Ziegfeld, Jr., to recover \$100,000, alleging breach of contract. The summons and complaint in the action were filed in the Supreme Court by Elman's counsel, Phillips, Jaffe and Jaffe, of 1170 Broadway. Elman is at present in the Orient on a concert tour and the complaint is sworn to by Attorney Benjamin Jaffe.

The complaint alleges that he entered into a contract with Ziegfeld on April 12, 1920, to write the music for a light opera based on a libretto supplied by the producer. Ziegfeld, according to the complaint, was to produce the operetta and pay Elman royalties on the receipts. Elman was paid \$10,000 as an advance royalty.

Elman wrote the music, which was based on the book of Richard Harding Davis' "Soldiers of Fortune," but, according to the complaint, Ziegfeld has refused to accept the music or produce the operetta.

Attorney Jaffe stated, when interviewed, that he would show at the trial of the suit that Ziegfeld was not dissatisfied with the operetta as written by Mischa Elman, but that other reasons made it inadvisable for him to carry out his agreement.

NO MUSIC IN CAFES

MONTREAL, Can., June 27.—After a prolonged sitting the Quebec Liquor Commission decreed yesterday that in future cafes should be forbidden to offer various amusements to attract patrons. Heretofore, these cafes have employed orchestras and in some cases singers to entertain the patrons while they quaffed their beer. The law permits the Commission to regulate the operation of places which work under permits issued by it. Therefore, it anticipates no difficulty in enforcing this new regulation. Taverns which fail to obey the new edict will have their permits revoked.

TORONTO MAY CLOSE THEATERS

TORONTO, June 27.—Theatrical managers in this city are unanimous in the opinion that prices must come down if the theatres are to operate another season. Two of the largest houses in Toronto are said to have notified their employees that their services might be terminated at any moment because of the sudden fall in patronage. There was no suggestion of a wage cut in notifications of these theatres, which operate fifty-two weeks in the year.

WANT STRIKE ON PICTURES

DES MOINES, Iowa, June 25.—A "united strike on motion pictures by church people" and the suppression of dance halls on the ground that they are a menace to the moral life of the country was advocated by the social service committee of the Northern Baptist Convention in its annual report to that body. It also outlined a program of social reform to take in international as well as national affairs.

NEWARK TO SEE FIGHT PICTURES

NEWARK, N. J., June 27.—The motion pictures of the Dempsey-Carpentier fight will be given their first showing at the Halsey Theatre here on Sunday afternoon, July 3, the day after the encounter. Due to the Federal law the fight pictures can not be shown in any other state but New Jersey.

FILM MEN FIGHT CARNIVALS

VINCENNES, Ind., June 27.—The first move in a state-wide fight with the motion picture men on one side and carnival owners on the other has been made in this city.

Five carnivals have played here so far and another is billed for this week. The picture men have asked to have all carnivals barred from showing in the city, and pending a decision have decided to close all the picture houses during such time as carnivals are showing in the town.

Following the carnivals, the picture men say, is a crowd of non-desirables, which not only affects business of the town but injures the theatres as well.

Seven picture theatres have declared their intention to close their doors on the day the carnival arrives, and will not reopen until the show has left the city.

THEATRE SAFE ROBBED

TERRE HAUTE, Ind., June 27.—The safe of the American Theatre was blown open last week and \$2,000 in cash was taken, although other valuables in the safe were not disturbed. From the circumstances under which the robbery was staged, it is evident that some one familiar with the theatre was implicated. The door to the office was unlocked, and, when the robbers finished the job, they locked the safe again. As a result the robbery was not discovered until Treasurer Fox started to open the safe the following day.

NEW ALDINE OPENS

WILMINGTON, Del., June 27.—The new Aldine Theatre which opened its doors to the public last Saturday, scored a decisive success. Some of the most well known residents of the state, many residing in Wilmington, flocked to the handsome playhouse and congratulated the management on the inviting appearance of the house as well as the opening attraction.

CHANGE IN LICENSE FEE

OTTAWA, June 25.—A rearrangement in the license fee of moving picture houses was decided on at a meeting of the Police Commission yesterday afternoon. Hitherto there has been a general charge for all theatres. From now on \$75 will be charged for 500 seats or less and 5 cents extra for each additional seat. The same applies to theatre licenses.

TO MARRY IF DEMPSEY LOSES

Florence Hobson, of the vaudeville sister act known as Hobson and Beatty, made a freak bet on the Carpentier-Dempsey fight early this week, and if she loses, will have to marry Harold Thompson, of Syracuse. If Dempsey wins the fight, Thompson will buy her an automobile, and she'll be allowed to remain single for a while longer.

PANTAGES TO RUN ALL SUMMER

MEMPHIS, Tenn., June 27.—Pantages Theatre here will remain open all summer. Business continues to be excellent and there will be no cut in prices during the summer season.

Three theatres are now closed here, the Lyric, Loew's Lyceum and the Orpheum.

MGRS.' CONVENTION POSTPONED

The convention to be held by the Central Managers' Association has been postponed from June 28 and 29 to Thursday and Friday, June 30 and July 1, at the Sherman Hotel, Chicago.

FILM PRODUCERS OUT TO FIGHT PROPOSED DUTY ON PICTURES

Ways and Means Committee Agreed Upon 30 Per Cent Duty Based Upon American Cost Price—Would Practically End Foreign Competition

WASHINGTON, June 27.—The principal motion picture producing organizations are conducting a vigorous lobby to fight the imposing of a heavy duty on the importation of foreign-made films. This campaign in opposition to the fixing of a high tariff was commenced only recently, although the Ways and Means Committee had been considering the plan of embodying the motion picture duty in the tariff bill for the past two months.

The House Ways and Means Committee fixed the duty to be charged on finished pictures at 30 per cent last week, figuring the value of imported pictures on the basis of American costs for the same photoplay, but judging by the intensive lobbying now in force against this measure the large producers, who are largely interested in foreign-made productions, will make a firm and bitter fight against its adoption when it comes up in the House for a vote. If they find that they cannot altogether eliminate this part of the tariff bill they will at least try to tone down the scale of duties and turn the measure into a "joker."

The tariff fixed by the Ways and Means Committee also fixed a duty of 25 per cent on films that are only 40 per cent finished, the balance to be done in this country.

There has been considerable controversy over the film rates, and the matter was sent back to a sub-committee, of which Representative John Q. Tilson was chairman, for further recommendation. The sub-committee reached final agreement on the duties during the past week and the rates were fixed into the bill.

Representative Tilson was always in favor of a high tariff on imported motion pictures, as was evidenced in a letter which he sent to an interested party a short time ago, in which he expressed his confidence in the passing of the measure. Mr. Tilson feels that the fixing of a prohibitive tariff on motion pictures is of immeasurable importance to the industry.

The Tariff Bill is expected to be ready to be presented to the House for a vote during this week.

Three of the largest picture producing concerns in this country are known to be eager for the defeat of the motion picture tariff, as they are planning to do a great deal of their producing in Europe, principally in Germany, where costs are a great deal lower than they are here. The Famous Players-Lasky Corporation, the largest in the field, have already made plans to do a great deal of producing in Germany and England. Another large concern, the Universal Film Company, is also understood to be planning to produce on a large scale in Europe. The William Fox Pictures Corporation is understood to be sending a large company, headed by Betty Blythe, the actress who starred in "The Queen of Sheba," to Italy to make a large-sized production over there.

With a tariff of even 30 per cent these large producers would have to abandon the greater part of their plans to shift their producing to the other side, as the duties they would have to pay would easily bring the cost of foreign-made pictures to the domestic scale.

TO EXAMINE THEATER BOOKS

CHICAGO, Ill., June 27.—All books and the entire records of Balaban & Katz, motion picture theatre owners, are to be examined this week by the Daily committee, investigating theatre building graft in Chicago. The records are expected to prove whether the firm paid any "strike insurance" to labor agents to safeguard its interests when building the Tivoli and other of their Chicago playhouses.

At a meeting of the committee on Saturday morning, members of the theatrical firm testified that they did not pay any money to labor leaders.

It is a known fact that other theatre owners paid large sums as "strike insurance," and it is believed possible that Balaban & Katz may have bought their insurance by giving stock in their company.

The books and records could not be obtained on Saturday, as they were locked away in the vaults of the Continental and Commercial National Bank.

It is said that similar steps will be taken with other theatre owners to ascertain if any of the union officials have been given stock in return for favors.

PRODUCERS TO BUILD THEATRE

Max Marcin, Avery Hopwood, Guy Bolton and Aaron Hoffman are planning to build a theatre of their own in which they will stage their productions. In this way they plan to escape the booking arrangement to which an attraction is subject when it is booked into a Shubert or an Erlanger house. At present, if a show plays a Shubert house, for example, it must play in Shubert houses only when it goes on the road. But if they had their own house, they could play the circuit offering the most advantageous terms.

NO MATINEES FOR "LAST WALTZ"

Matinee performances of "The Last Waltz," have been discontinued for the month of July and August, by the Shuberts, the last one for the summer having been held on Saturday, June 25.

BIG TIME HOUSES GET FILM

"The Bakery," a new Larry Senon Comedy, has been booked for showings in several big time Keith houses, and all the Moss and Proctor houses.

MIDWAY THEATRE BURNS

MONTREAL, June 27.—The Midway, a big motion picture theatre here, was completely destroyed by fire yesterday afternoon.

ACADEMY OF MUSIC LEASED

WILMINGTON, N. C., June 27.—The Academy of Music has been leased to F. L. Brown, who for years has been manager of the Columbia, S. C., theatre, and I. F. Cates of Wilmington, by the city commissioners following a lay over of bids that were received and opened on June 16th.

The Howard-Wells Amusement Company and John Plummer were other bidders. The new figure paid for the two year lease means almost two thousand dollars more to the city than it has received for use of the Academy in the past, it is stated.

Award of the lease was not made on the day bids were opened because of the absence from the city of Commissioner Thompson, and because of the absence of any absolute information concerning city license tax. That matter was gone into thoroughly yesterday and a distinct understanding had. Commissioner Cantwell is now having the lease drawn and it will be signed and bond arranged Monday. The rental year runs from July to July.

Mr. Brown is a prominent theatrical man and is well known throughout the Carolinas. He has a reputation for bringing only the best shows to the houses he controls and has made Columbia and Charlotte famous in this respect. Concerning his ability to get the best shows on the road Mr. Brown said: "They said it would be impossible to carry shows seven miles through the country to Camp Jackson, but look at this list of shows I carried there," as he exhibited a newspaper clipping that carried the names of some of the biggest companies on the road. Continuing he said: "Don't worry; we'll get the shows all right, shows that haven't been here previously."

Mr. Cates is a newspaper man by profession, but left the game almost two years ago. He has been prominent in wrestling circles, bringing the best known middle-weight wrestlers to Wilmington and booking Ed. Strangler Lewis during the period he wore the crown.

Particular attention will be given shows and the best on the road will be brought here. In addition, wrestling will be continued, and if the legislature ever sees its way clear to permit boxing in the state, some of the best known mit artists in the country will perform at the Academy.

In accepting the bid of Mr. Cates and Mr. Brown, the city commissioners stated that it did not include free license and that the city reserved the right to impose the tax usually charged against theatres. Heretofore the amount of the lease has included the tax.

"SCARLET MAN" IS TIMELY

WASHINGTON, D. C., June 27.—"The Scarlet Man," a satirical comedy by William Le Baron, opened last week at the National Theatre here. The play is ill constructed and is, on the whole, poorly written with passages here and there that rise above the plane of the whole piece.

"The Scarlet Man" is timely—it discusses the single standard of morality for both sexes—but it is apparently a play written from a commercial standpoint to fill a common modern desire to discuss the subject. It may be, however, that the apparent insincerity of the piece was due to the manner in which it was given by the company.

Despite the general apathy of the players, there were flashes of acting here and there that were of high distinction. Frances Carson, late of "The Bad Man," at times portrayed the character of the leading woman in a way that showed her acting to be inspired. But it was also apparent that in some respects the play was miscast. The leading male role was presented by John Cumberland, a farmer, whereas it should have been interpreted as that of a serious young man, gentle and sympathetic in temperament.

The play tells the story of a young woman, Helen Clarke, who lives with the Talbots, social climbers. The Talbots are consistently snubbed by Mrs. Delafield, a social leader in the fashionable community in which they live. However, Mrs. Delafield is persuaded to attend a dinner at the Talbot home, at which the engagement of Helen and the son of the Talbots is announced.

The boy is not present at the dinner, but he appears later and tells his father that he has discovered his fiancée was indiscreet several years before. The engagement is broken and Helen is ordered out of the house, but not before Mary, daughter of the climbing Talbots, announces that if Helen is to be cast into the gutter for that, she, too, will be guilty of the same offense.

She then leaves the room and goes to the apartment of Wilbur Lawrence who has long loved her and wanted to marry her. She tells him that she has come to stay the night and refuses to abandon her position when her family appears to redeem her before she makes the misstep.

At this point the play becomes weak in plot, for it appears that Lawrence has fallen asleep during the preceding business and Mary's virtue is safe. But here the situation takes an unexpected turn, for the girls, far from being shunned by society, are taken up by Mrs. Delafield, who has long harbored a belief in the single standard but has never dared to voice her opinions.

The Talbots find themselves unexpectedly members of the select social whirl, but the unoffending Wilbur Lawrence, "the scarlet man" of the title, is cast into the discard. He is evicted from his apartment, cast out of his clubs, and loses his job. But his misery is brief, for Mary consents to marry him and he is again put on his feet socially and financially by the father of the brave Mary.

SUE OLIVE THOMAS ESTATE

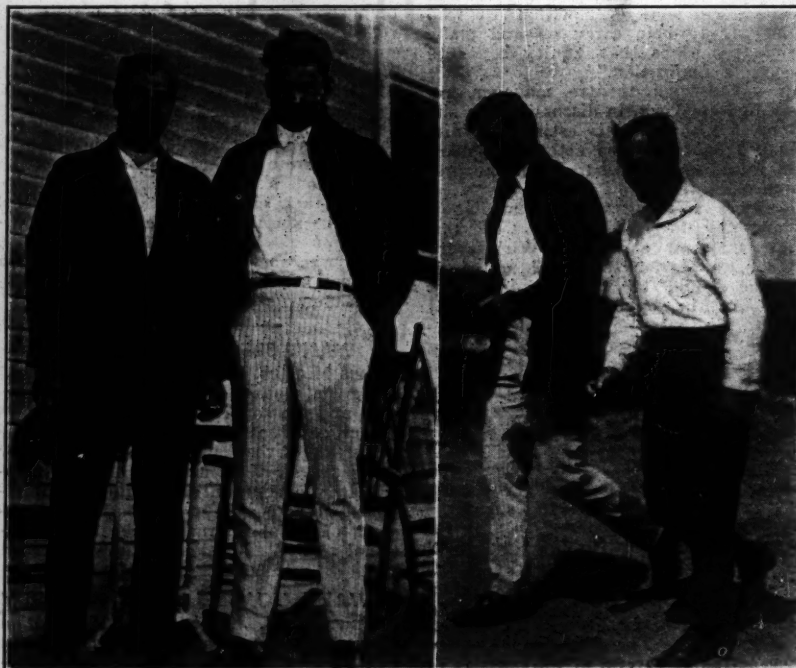
Suit for \$9,472 was filed last week in the Supreme Court against the estate of the late Olive Thomas Pickford, movie star, who died in Paris last September 27, by the estate of Daniel Neuman. Neuman alleges that he furnished an apartment for the movie star and gives as the largest item \$1,874 for a bedroom suite.

NO PERMITS FOR KID ACTS

As the result of a ruling made at the Mayor's office this week no permits for the appearances of children on vaudeville stages during July and August will be issued. The numerous kid acts, therefore, are in for a vacation.

LOTTIE GEE

Miss Lottie Gee, who is pictured in attractive pose on the front page of this issue of the CLIPPER, is the prima donna with the musical success, "Shuffle Along," now playing at the Sixty-third Street Music Hall, New York.



(Resting)
Geo. N. Brown
World's Champion Walker

(Training)
Jack Dempsey
World's Champion Boxer

ALL THEATRES IN SPRINGFIELD TO BE CLOSED UNTIL FALL

**Unprecedented Slump in Business, Combined with Failure of
Managers and Unions to Agree Upon Salary Cuts,
Responsible for Closing Order**

SPRINGFIELD, Mass., June 27.—Following the silence of the theatrical and musical unions in regard to the acceptance of a salary cut of twenty per cent proposed by managers last week, the Managers' Association here decided for the first time in the city's history to close every theatre until the fall season. The houses affected by the closing order are the Broadway, Plaza, Poli's, Palace, Capitol, the Bijou and Fox. Business in Springfield's theatres is practically at a standstill and the managers attribute the unprecedented slump to general business conditions, and unemployment combined with the effects of the daylight saving law.

All of the city's theatres excepting the Court Square, where a Summer stock company is playing, will close their doors on Saturday night.

In explaining the action, Gordon Wrighter, manager of Poli's Palace, said that daylight saving has done more to reduce the audiences than any other single question. It is still daylight when the second act of the last performance is put on, he said, and those who, under other conditions, dressed up and went to the theatres after supper, now go out in the garden or automobiling and then do not feel like going to a theatre. The present week the theatres have run at a great loss and if the men had taken a 50 per cent reduction, he said, this would not make up the deficit for one day.

The decision was reached Thursday, the managers said, but announcement was held up until last night when Irving McDonald, manager of Fox's Theatre, returned from New York, where he had gone to take the question up with the owner, William Fox. He was unable to see Mr. Fox, but expects to hear from him today.

At a meeting of the Managers' Association of Springfield, composed of the following theatres: Broadway, Plaza, Poli's Palace, Capitol, Bijou, Fox's, held this morning, Nathan E. Goldstein, president of the association, was authorized to make the following statement:

"In view of the abnormal conditions and business depression in the theatres of this city, caused by the extreme hot weather, daylight saving and unemployment, the theatres aforementioned will, for the first time in their history, close on Saturday night, July 2, for the Summer months."

This was confirmed by all the theatres, with the exception of the William Fox house, action on which is delayed by the fact that Mr. Fox could not be reached at the time. As this theatre, however, has always acted in conformity with the other members of the association, it is presumed locally that the present instance will not prove any exception to the rule.

"The Managers' Association desire it to be understood that its action taken this morning was based on the foregoing causes, and its decision was in no way influenced by it not having heard from the representatives of the various crafts employed in its theatres relative to the wage discussions that were held heretofore."

"The closing of the Springfield theatres is in keeping with a country-wide movement, as other cities throughout the country have for the same reasons felt the general depression that has been apparent in other lines in the industrial and mercantile world, and in a great many instances in other cities the theatres have closed on Memorial Day."

"The managers of the association take this opportunity of thanking the theatre-going public of Springfield and vicinity for their support and patronage given in the past, and assure them that with the opening of the theatres in the fall there will

be bigger and better attractions offered, many of which would otherwise have had to be played during the heated months of July and August."

At the Fox offices in New York it was said, while the matter had been called to its attention no definite decision as to closing had been made, but the matter would be taken up and acted upon within the next day or so.

The time that the theatres are to be kept closed has not as yet been definitely decided upon, but will probably be until Labor Day or later.

JAMBOREE TO OPEN JULY 4TH

The title of the "layoff" show has been changed to that of "The All Star Jamboree" and will open at the Strand Theatre, Far Rockaway, on July 4th. It will play two performances at the beach and will then play a week or two of one nighters in close proximity to New York and if the show plays well will be brought into the city for a summer run.

The cast will be a large one, new players volunteering every day. Among those that will be with the show are James J. Corbett, Pat Rooney, the Mosconis, Saranoff, Harry Miller, Will Oakland, Joe Smiley, Eddie Dowling, William Halligan, Jean Bedini, Sam Sidman, Dave Ferguson and others.

William Collier is rehearsing the show and will probably appear at the first performance. Irving Berlin will also play with them on the opening night.

Halligan and Dowling are responsible for the idea and Edward Sherman is manager.

The show will be run on a co-operative basis.

'LOVE BIRD' SETTLEMENT DELAYED

Although a meeting of the creditors of the Wilner-Romberg Corporation was held last week in the offices of the company, and a committee appointed to wait upon all the creditors and get their approval of the plan advanced by Max Wilner and Sigmund Romberg that they hold off their claims until the fall when the "Love Birds" company went on the road with Pat Rooney, no action on this plan was taken, according to several of the many creditors. Three judgments against the corporation were filed in the County Clerk's office since the meeting took place.

The neighborhood around the rear entrance on Forty-third street of the Lyric Theatre, over which Wilner & Romberg have their offices, was festered with process servers looking for either of the two partners.

J. M. Giddings & Co., costumers, entered judgment for \$934 against Wilner & Romberg through their attorneys Kamen & Ostertag. Mr. Ostertag stated that he had attended the meeting, and as he heard nothing more about the plan sponsored by the co-producers he decided to enter judgment against them.

Two judgments were filed in the County Clerk's office by P. Dodd Ackerman, the scenic artist. One was for \$724, and the other for \$304. Both were obtained by attorney L. Ehrenberg, who stated that he had heard nothing about the creditors' meeting.

At the office of the Actors' Equity Association, members of which are owed one week's salary for playing in "The Love Birds" during the week ending May 28, it was stated that nothing had been heard from the committee appointed by the creditors. No action has as yet been taken by the A. E. A.

MAIN SHOW BREAKING RECORDS

The Walter L. Main Circus is breaking records along upper New York, Andrew Downie having turned into the government \$20,000 as their war tax receipts.

May Wirth and Family, the stellar attraction with the show, received a new contract recently which guaranteed \$1,000 a week and 2 and one-half per cent of the gross; her share for last week was considerably over \$2,000.

GOAT GETS ACTOR IN JAIL

Sydney Marion, an alleged actor, of No. 149 West Forty-ninth Street, was arrested last week on the charge of larceny, and held in \$500 bail by Magistrate Mancuso in the West Side Court on the complaint of Miss Flourny La Pointe, of No. 3600 Broadway.

The whole trouble in the matter is on account of two goats, one which Marion was supposed to buy with Miss La Pointe's money, and the other which the young lady lost on account of the non-appearance of the first one. The whole story, as told by Miss La Pointe in court, is as follows:

She, a very comely young lady, wanted to become an actress. So last April she came down from Harlem and registered at a theatrical employment agency on Broadway as one who would not scorn a stage engagement. A few days later she received a letter from Marion, in which he said that he understood that she wanted to go on the stage, and that he would like to meet her. She met him, and they both decided that they would go into vaudeville, presenting a novelty song and dance number. Marion had a really fine idea, she said, for the act. He wanted to get a goat to assist them. Accordingly, she gave him \$55 with which to buy said animal. She suggested to him that they should be able to get a goat from Harlem at a very reasonable price, but he vetoed her suggestion, saying that what he wanted was a singing goat.

"You see," said Miss La Pointe, "there is a song called 'Mammy' that we were going to sing in our act, and he wanted a goat that he could train to join in the song at the proper time with its 'maa-a-a.' He said that would make a great hit."

Then, to go on with the story, Marion left for Boston, where he stayed two weeks. She did not think anything of this, as she had an idea that maybe he was going to get a Boston goat. But he came back, sans goat, and she wondered.

She wondered about the absence of the goat for a long while, Marion always putting her off when she queried him about it. Then she decided that she had waited long enough, and applied for a warrant for Mr. Marion's arrest. Warrant Officer Daniel Fisher arrested Marion, and he was arraigned in the West Side Court.

Marion pleaded not guilty, and said that if he was given twenty-four hours' grace he would produce the goat. This Miss La Pointe, who evidently had by this time lost all liking for goats, refused to allow, and Marion was accordingly jailed.

COHAN'S 'TAVERN' A 'ROAD SHOW'

Geo. M. Cohan's "The Tavern," in which he played a four-weeks' return engagement at the Hudson Theatre, was a road show, according to the rules of the stage hands' union, and on that account Cohan had to pay three extra stage hands' salaries, besides those of the house crew.

The Chicago company supported Cohan, and previous to its second Broadway showing the show played several weeks on the road. Though "The Tavern" uses only one set, Cohan had to pay both the house crew and the three men who had traveled with the company before it hit New York.

A similar ruling is also said to have been made in connection with "John Ferguson" now at the Belmont. This piece was first produced at the Garriek after which it was taken on the road. Like "The Tavern," it has but one set.

FRIARS PLAN GIFT FOR GLEASON

Captain Jack Gleason, for years dean of the Friars' Club, and for a year its abbot, is to be given a dinner at the Hotel Astor on July 17. Previous announcements stated that the dinner was to be held on July 1, but plans to make the affair a much larger one than was previously planned caused the postponement. In addition to the dinner, Gleason is to be given a present as a token of appreciation for his work for the Friars. The gift is to be in cash and will, according to present indications, amount to several thousand dollars.



FLORENCE MOORE

At B. F. Keith's Palace, New York, Management of A. H. Woods and Sam H. Harris.

STOCK COMPANIES HIT HARD BY COUNTRY-WIDE BUSINESS SLUMP

Standard Shows Which Have for Years Made Money Are Now
Big Losers—Equity Frequently Called Upon
For Financial Assistance

Stock companies, tent and "rep," shows that annually cover the country, especially the West, Central and Southern States, in the summer, are at present suffering from the depressed business conditions prevalent practically everywhere. Business is just as bad in the East, but this part of the country is not as well-covered by the summer shows as the rest of the country.

Last week two stock organizations, one in the West and one in the East, were forced to wire to the A. E. A. headquarters for financial aid.

The La Salle Players, who had been playing at the Armory Theatre in Binghamton, N. Y., have received practically no salaries at all for the past few weeks, and closed on Saturday. They had previously wired to the New York Equity office and a representative of the A. E. A. arrived in Binghamton early in the week to adjust matters. The players finished out the week under their own co-operative management, sharing what profits remained at the end of the week.

In Omaha, Nebraska, the members of the stock company, called the Princess Players, that had been playing at the Brandeis Theatre, were left stranded on Thursday of last week by the sudden closing of the show. They wired in to Equity for fare back to New York. They are un-

derstood to have received very little pay during the past six weeks.

These two cases are indicative of the general conditions throughout the country.

Reports received from Chicago, from which city over 250 stock, "rep." and tent shows set out on the road earlier this season, show that business in the South, West, and Southwest is miserable. A large number of the traveling tent shows have already disbanded, entirely abandoning their routes. The same is true with the stock companies, playing short engagements in the larger of the small towns, and the permanent "rep." shows, which play in larger towns for fairly long engagements.

These small outfits, playing under canvas, that make the South and West their habitat in the summer, are also hurt by the severe restrictions and high license fees placed on them in thousands of towns, caused by the bad impressions made upon the various town governments by the carnivals. In some towns this license fee is made so prohibitive that the shows cannot afford to play, and must pass these towns up.

Business throughout the industrial and agricultural districts in the South and West is abnormally poor. Their is small chance of any betterment of conditions until the fall.

EQUITY CABLES HACKETT

James K. Hackett, the American actor, who was honored by the French Government by being made an officer of the Legion of Honor for his performance in "Macbeth" in Paris recently, was sent a cablegram congratulating him by the Actors' Equity Association. The Equity message read as follows:

James K. Hackett, London, England.

We congratulate you on your great triumph and we feel that the entire theatre world is honored by the distinction conferred on you by the French Government.

The Council of the Actors' Equity Association.

The following reply from Hackett was received on Monday:

Council of the A. E. A.,

It is absolutely impossible adequately to express what your cable means to me. I send the Equity my affection, my thanks and my esteem.

ACTORS' GUILD ELECTS OFFICERS

The regular annual election for officers of the Catholic Actors' Guild for the next season was held at the meeting held last week, the full regular being voted in. The following are the officers for the next year: President, Brandon Tynan; first vice-president, Gene Buck; second vice-president, Pedro de Cordoba; treasurer, Rev. John Talbot Smith; chairman of the executive committee, Hon. Victor J. Dowling; recording secretary, Mrs. C. J. Gallagher; and social secretary, Mrs. Charles E. Henry.

The Guild also decided to issue a year book which, it is expected, will appear about the beginning of September. This was the last meeting of the season for the Guild; and all activities have been suspended till the Autumn.

COAST HOUSES REDUCE RATES

Admission prices to all motion picture houses throughout Southern California and the West Coast in general are being reduced. In Bakersfield three theatres have lowered their prices to the amount charged two years ago. This has also been done in Los Angeles, Long Beach, and several other cities.

Most of these theatres are the property of the West Coast Theatres, Inc., which Gore Brown, Rubin and Sol Lesser are officers.

COHAN SAYS "GOOD-BYE"

Rising to their feet at the close of the first act of "The Tavern" last Saturday night, the audience made up of managers, Friars and scores of actors and actresses brought George M. Cohan to the curtain for his last speech before forsaking the stage.

"I have nothing to say," he said, "except to announce with sorrow and regret that with this performance I retire. If anyone can show me how to remain, and to retain my self-respect, I wish he would come forward. Perhaps, when labor has lost its strangle hold upon the acting profession, I shall take the pleasure to appear before you again."

"The Tavern" seemed especially written for the occasion for there are many lines in the play which seemed to have a bearing upon Mr. Cohan's retirement and the ovation which he was given. In the lobby of the house, was a large rose tree on which was an inscription reading, "To George M. Cohan—Au revoir but not good-bye. From the Friars."

After the show two loving cups were presented to Mr. Cohan, one by the company which had played with him in "The Tavern," and another which had been sent from Boston by the company playing there in "The O'Brien Girl."

Mr. Cohan has two tickets for the Dempsey-Carpentier fight and he will remain in town for that event. After that, he will go on a vacation, but where, not even his best friend, who is going with him, knows.

Among those present at the farewell performance were William A. Brady, David Belasco, William Collier, Louis Mann, Miss Anglin, Henry Miller, Blanche Bates, Amelia Bingham, Lenore Ulric, Julia Arthur, Mr. and Mrs. Coburn, Howard Kyle, David Warfield, May Irwin, William Hodge, Lester Lonergan, Thomas E. Shea, Allan Dinehart, Curtis Cooksey, Ben Johnson, Lynn Starling, Minnie Dupree, Edna Whistler, Marjorie Wood, Marguerite St. John, Marie Louise Walker, Alma Clayburgh, Arleen Hackett, Mme. Cortlandt Palmer, Wilson Reynolds.

ROSE STAHL'S FATHER DEAD

TRENTON, N. J., June 27.—Col. Ernest E. Stahl, father of Rose Stahl, the actress, died last week at a hospital here. He was seventy-seven years of age and was born in Germany. Col. Stahl was a lecturer, writer, former newspaperman and Civil War veteran. Besides Rose Stahl he leaves three sons and a daughter.



MARIE TOLMAN

Now appearing at the New York Loew Houses. Miss Tolman is rehearsing an elaborate dancing act for next season.

Direction, ABE I. FEINBERG.

"INTIMATE FROLIC" OPENS

Produced by Lew Leslie and announced by Phil Baker, there was presented at the Cafe de Paris at Broadway and 49th street, Saturday night, an entertainment called an "Intimate Frolic" during which for four hours, many performers of note appeared.

An "Intimate Frolic," said Baker, "means everybody for themselves," after which he did a piano accordion solo and announced Sallie Fields as a soubrette who "makes fifty dollars a week and sends one hundred home to her mother."

Sallie Fields sang, "Vamping Rose" and made a hit after which Baker read a number of telegrams from friends.

"You are very funny, stick to your accordion," read one from Ben Bernie, his old partner. "Don't step out of your character, it don't pay," was Louis Mann's advice. "If they don't laugh at your jokes, play 'Eli, Eli,' was a parental message from his father, and another was read, "If you don't make good, you can come back," and signed Childs Restaurant.

Raymond and Schramm sang, "That Wonderful Kid From Madrid" and "Please Don't Rag My Melody," prior to the appearance of the headliner of the evening, Bee Palmer.

Miss Palmer wore a solid spangled bodice and short skirt of black cut in scallops over short black velvet pants ornamented with rhinestones and sang, "Never Let No One Man Worry Your Mind," "Don't Cry Little Girl, Don't Cry," a ballad that was put over in appealing and plaintive fashion as she played her own piano accompaniment. It was well staged, made a hit and was followed by "Please Don't Take My Shimmy Dance Away," during which Miss Palmer did her justly famous dance originated by herself, and was accorded much applause, being forced to take quite a number of bows after which, being recalled, Baker responded for her in a speech of thanks.

In the second half of the "Frolic," Sallie Fields sang "Harris From Paris" and "All By Myself" in the latter being assisted by Raymond and Schramm and Baker, the audience warming up nicely to the turn.

Announced as Mlle. Lulu and Billie Arnold, a couple did a clever Apache Dance that was a big hit and was followed by a travesty by another couple which, embracing the novelty of a surprise finish, proved a laughing scream, the apparent "girl" proving to be a young fellow and the "male" partner, a girl.

Various and numerous performers were called upon from the audience and included Harry Rose who sang, "Anna From Indiana," the "Three Brook Sisters" from the Pacific Coast, who harmonized "Pretty Little Cinderella," Jim Toney, of "Toney and Norman," who did the knock-kneed dance, Joe Darcey, who sang "Mammy," and Frank Farnum, whose dancing was a hit.

Jean Green, a clever Miss with lots of personality and talent, sang "Oh Dear," which was a decided punch and for an encore, put over "Wahkikikikikiki Lou," which stopped the show.

Ben Meroff did some fast Russian Dancing and was followed by "Aunt Jemimah," who sang "Get Hot," which went over with a bang and in which, for the encore, Sallie Fields clowning and Frank Farnum danced.

Ben Bernie and Phil Baker did a part of their old double act playing "Waters of Venice," after which the Avalons, a young fellow and girl, concluding the entertainment, danced and sang "Home Again Blues," which seemed, after the array of talent, singularly apropos.

"CLOUDS" CAST SET

CHICAGO, Ill., June 28.—It has been definitely settled that the following cast will act "Up In The Clouds" at the Garrick Theatre when that production opens for a run on July 4: Hal Van Rensselaer, Arthur Cunningham, Florence Hedges, Mark Smith, Page Spencer, Gladys Coburn, Skeet Gallagher, William N. Bailey, Patricia O'Hearn, Gertrude O'Connor, Majorie Sweet, Van Melino, John J. Weis, William Rhodes, Louise Brunnell, Angelo Romeo, Arthur Corey and Ten Byck & Wiley.

JULIAN ELTINGE ILL

LOS ANGELES, June 27.—Julian Eltinge is seriously ill at his home here. He is suffering from an acute attack of appendicitis.

UNEMPLOYED CHORUS GIRLS FILL N. Y. STREETS AND CROWD OFFICES

Closing of Road Shows and General Dullness in Theatricals the Cause—Few Shows Are Casting and Little Hope for Immediate Relief Is in Sight

New York today is full of unemployed chorus girls, unfortunately affected by the scarcity of show work. The closing of practically all the touring shows is responsible for this condition to a great extent, and the unemployment is further increased by the small number of shows playing in New York and the half-dozen large cities in the country.

The chorus girl, possibly the most generous person in the world, who is fortunate to be employed, is taking care of her more luckless sister to the best of her ability. It is a safe guess to say that practically every girl that is able is seeing that a chorus girl now out of work

does not want for food nor shelter. Chorus girls who have work are doubling up with the ones out of work. They are also purchasing them food whenever necessary, some girls even opening up charge accounts with restaurants to enable some particular girl to eat.

One producer stated last week that at least fifty girls working in his shows were doubling up in their rooms with girls out of work. With the probable shortage of employment even when the regular season opens in the fall, due to the general business depression and the probable fight on the "Equity Shop" contract, the chorus girls are preparing for a long siege.

CARROLL WANTS CUT IN ALIMONY

In the Equity Term of the Supreme Court last week, Harry Carroll asked Judge Davis to reduce the \$200 alimony and \$500 counsel fee which he had recently been ordered to pay. Carroll claimed that he was out of work, that he had lost a \$150 a week job when the "Ziegfeld Frolic" shut down, and that his latest attempts to sell the songs he has written had been fruitless. Judge Davis reserved decision in the case.

In an interview later, Mrs. Estelle Carroll denied the statements which her husband had made and showed affidavits which she said she had filed to back up her statements. She said that since Carroll had failed to pay her the alimony, she had been forced to take shelter under her mother's roof.

Prior to their separation, she said, Carroll rarely came home and was in an inebriated condition when he did come. In arguing with her he frequently destroyed much of their furniture and bric-a-brac. Carroll, she charged, is free with gifts to other girls who accompany him to parties on Broadway and has purchased an expensive fur piece for a member of the "Sally" company.

BRADY SHOW OPENS JULY 8

At Stamford, Conn., Friday Eve., July 8, Wm. A. Brady will make his first production of the new season presenting "The Teaser," by Martha M. Stanley and Adelaide Mathews, which had its trial in Brooklyn recently, under the title of "Dreamy Eyes."

Among those now present in the cast are Jane Grey, Faïre Binney, Leonard Willey, Rose Winter, Bruce Elmore, John Cromwell and Ellen Soderstrom.

"The Teaser" will have its New York showing in July at the Playhouse, so again it will be a run between Brady and Woods as to who shall fire the first gun in the new dramatic season.

D. KEANE TO DO "THE CZARINA"

Doris Keane will appear next season in "The Czarina," by Melchior Lengyel, author of "The Typhoon." "The Czarina," which is built around the character of Catherine the Great of Russia, is the most celebrated of Lengyel's plays, and has been played in every city on the Continent. David Belasco has had the play for several seasons, but apparently he had not been able to find an actress for the leading part, one of the most difficult in theatrical repertoire. According to report, Miss Keane wanted to play the role, and Mr. Belasco agreed to turn the play over to her.

WRAY TO DIRECT STOCK

John Griffith Wray, director for Thomas H. Ince, will manage and direct half a dozen stock companies in Western cities during his summer vacation. Mr. Wray, who was formerly a stage director, recently secured theatres in several towns in California and Arizona for his circuit, which he intends to operate personally.

SOPHIE TUCKER TO PRODUCE

Sophie Tucker will go into the theatrical producing business this week, associating herself with Al. Herman in general producing, booking and amusement enterprises. According to Mr. Herman, a corporation will be formed, the capital stock of which will be owned exclusively by Miss Tucker and himself.

Complete details of the transaction, which is not yet complete, are lacking, but it is understood that by the end of the week papers will be drawn and the firm incorporated, and other plans perfected so that the new corporation will be on its way by next week.

Miss Tucker and her Syncopators is at present fulfilling an engagement at the La Marne, Atlantic City, where Mr. Herman and lawyers have gone to draw the necessary papers.

LYNN FONTAINE CLOSES

CHICAGO, Ill., June 26.—Lynn Fontaine a summer resident here since she quit acting in "Dulcy" at the Cort Theatre, departed for New York Sunday to prepare for the new season. She traveled as the guest of Laurette Taylor.



ETHEL GILMORE

Miss Ethel Gilmore is a dancer who has appeared in San Carlo Mancini, Max Rabinoff's Canadian Opera, and in vaudeville and musical comedy in America. She is preparing a new act for next season, in which scintillating gowns and original dances will be featured. Playing Loew Circuit. Booked solid.

Direction: HOROWITZ & KRAUSS

LIGHTS CLUB ELECTS OFFICERS

The annual election of the Lights Club took place at their club house in Freeport last Sunday at which time the following officers were elected:

Angel, George McKay; vice-president, Harry Von Tilzer; secretary, Manny Mawwaring; treasurer, George Woolford Barry.

Elected to the Board of Directors were Frank Tinney, Charles Middleton, Jean Bedini, Bert Leighton, Fred Gray, J. B. Isaacs, Victor Moore, Ben Mulvey, Leo Dougherty Arthur Deagon, Harry Norwood, J. Francis Dooley, Tom Duggan, James Diamond, James P. Conlin, George T. Murphy and Harry Puck.

The first affair "Poverty Night" will be given Wednesday night of this week at which time J. Francis Dooley will be skipper. June 3rd the Lights' Club Baseball team will play the Queensboro Elks, Monday, July 4th, they will play the Knights of Columbus. After both games, a show and dancing will take place in the evening.

The first Saturday night performance will take place July 2nd at which time the skipper will be J. Francis Dooley.

MILDRED HUBBARD DIVORCED

AUBURN, N. Y., June 27.—Mildred E. Hubbard, vaudeville actress of this city, was granted a decree of absolute divorce by Justice Adelbert P. Rich today. The action, uncontested by her husband, Edward W. Hubbard, a local theatrical man, was the most important on the calendar of cases taken over to Cato this morning by Auburn attorneys for the first special term of Supreme Court that Justice Rich has held at his home.

Escaping the court room, her lawyers and witnesses enjoyed a ride to Cato, and then took their business before Justice Rich in his chambers. Attorney Louis K. R. Laird appeared for Mrs. Hubbard, who came to Auburn today from Canada, where she has been filling vaudeville engagements. Alimony in the amount of \$6 a week was granted Mrs. Hubbard. While in Auburn Mrs. Hubbard took part in many amateur theatricals, and staged several revues and a musical show at the Auburn Prison for Women.

TO HANDLE STAGE HANDS' CLAIMS

The national executive committee of the International Alliance of Theatrical Stage Employees, who left Denver at the close of the American Federation of Labor convention on Saturday, are expected to reach New York during the week, when they will go into the local stage hands' situation.

Any arrangements with reference to stage hands' salary in New York will be in the hands of the executive committee.

As the CLIPPER goes to press, a meeting of the Producing Managers' Association is in progress, at which the stage hands' request for an increase in wages is understood to be the major consideration. In all probability, however, no final answer will be given the stage hands until the executive committee of the International Alliance has rendered its decision.

GEORGE COOK'S DAUGHTER DEAD

Mrs. Olga Muriel Early, daughter of George Ernest Cooke and wife of Joseph J. Early, political editor of the Brooklyn Standard Union, died June 26, at the Skene Sanitarium, Brooklyn, as the result of injuries received recently in an automobile accident. A requiem mass was celebrated at the R. C. Church of St. Augustine, June 28. She is also survived by a young daughter, and a sister, Alta Grace Cooke. Mr. Cooke, her father, is well known in the circus and wild west show business.

BIG BUSINESS FOR "GOLEM"

"The Golem," at the Criterion Theatre, is proving to be another "Humoresque," judging by the business done last week. The Sunday record for attendance was broken last Sunday when 2,900 people paid to see the picture. The week's box office receipts totaled approximately \$17,500. This is a remarkable figure, as the theatre accommodates only 650 people. Five performances are given daily.

EARLY OPENINGS PLANNED

CHICAGO, Ill., June 27.—Harry J. Powers returned Friday from his vacation in the east with the announcement that he would relight the Colonial on July 31 with Fred Stone in "Tip Top." The Colonial is now being redecorated and repainted and when it opens its blue walls will have changed to tan.

Standard theatre managers are endeavoring to get their houses opened in time for the Pageant of Progress, which will open on July 31 and which is expected to draw over a million people into the city.

Though no official announcement is made there is reason to believe that the Illinois Theatre will also reopen at the end of July with a show yet to be chosen. Arriving on July 31 a show would be able to occupy the house for seven weeks or until September 19, when De Wolf Hopper will open there with a revival of "Erminie."

The Cort, while now occupied by "Smooth as Silk," will begin its new season on August 14 with Grant Mitchell in "The Champion." Fiske O'Hara will come to the Olympic about the same time and as soon as he is through "The Broken Wing" will take over the house to stay indefinitely.

The Playhouse will start its news season on August 22 with Leo Carrillo in "The Love Chef." Woods Theatre will reopen the middle of August as a movie house. Powers is scheduled to open on September 5 with "The Gold Diggers." The Blackstone will reopen about the same date with Frank Bacon in "Lightnin'."

The New Apollo will start its new season in September with Eddie Cantor's revue, replacing "The Passing Show." The Palace Music Hall expects to open on August 15.

There are no plans forthcoming concerning the Grand Opera House, due to the fact that George M. Cohan is retiring from business.

The La Salle Opera House is under lease to "The Four Horsemen" until October 1.

"The Bat" will continue at the Princess Theatre until early autumn at which time it will be replaced by "Spanish Love."

The Studebaker Theatre will have an early opening with "The Greenwich Village Follies."

The Garrick will offer "Up In The Clouds," which will open on July 3 and will run until the Shuberts close it to remodel it as a vaudeville theatre.

MURPHY SEEKS ANNULMENT

Senator Murphy, the vaudeville monologist, in private life known as Samuel LaTraunick, brought action in the Supreme Court last week, through his attorneys, Messrs. Kendler and Goldstein, for annulment of his marriage to Kitty LaTraunick, once upon a time a chorus girl, upon whom papers of action and summons have been served. Murphy was married to her on April 13, 1915.

He alleges in his papers that previous to their marriage she had given him to understand that she was a chaste woman, of good moral character, and had never been married before. He further alleges that subsequent to their marriage he had learned that she had been married on or about December 19, 1908, to one, Louis Bergman, and that this marriage was annulled on July 13, 1910. He also states that she was a woman of sensational and unsavory character, and had been arrested for disorderly conduct with men at various times.

BANNING THE CARNIVALS

INDIANAPOLIS, June 25.—An ordinance has been recently passed here by the City Council prohibiting carnivals from exhibiting within 500 feet of any residence district unless the written consent of 60 per cent of the property owners is filed with the City Comptroller and a license fee of \$100 a day is paid.

ELSIE JANIS CLOSSES

PARIS, June 27.—Elsie Janis closed at the Apollo last night after playing there for six weeks. She expects soon to go to London whence she will sail for home in August. She will produce Elsie Janis's Revue in New York next fall under the direction of Charles Dillingham.

VAUDEVILLE

EIGHT WEEKS ON PAN TIME CLOSED

TEXAS AND CANADA HOUSES SHUT

With the closing of the Pantages show in Dallas, Texas, on Saturday, June 25th, the circuit has been decreased by eight weeks for the summer. The Dallas house was the last one of the six weeks of Hodgkinson time in Texas and the South booked through the Pantages office, to close, the others having started closings several weeks ago.

In addition to these six weeks in the South, Pantages has also closed two weeks in Canada which were generally left open for the summer. These are the Saskatoon and Regina split, and Victoria, B. C., the last being a full week's stand. These houses played six acts of vaudeville and a feature picture, booked through the Seattle office.

The entire Pantages circuit amounts to approximately thirty-eight weeks. The closing down of the Hodgkinson time and the three Canadian houses will amount to eight weeks and left thirty weeks of the circuit open for the summer. It is not expected that any more of the Pantages' houses will close.

COAST ACTS LOSING WEEK

SAN FRANCISCO, June 27.—Sampson & Douglas, Butler & Parker, Connelly and Francis and Fox & Sarno, all Orpheum performers, after playing Oakland will make a jump direct to Los Angeles this week, and lose a week's work, owing to the closing of the split weeks between Sacramento and Fresno. Fox & Sarno intend returning to San Francisco, and will play dates of one and two nights close by, and fill in the time until they commence their regular tour with the reopening of the Orpheum Salt Lake house.

NEW SHOW FOR THE SHELBURNE

The Shelburne, at Brighton Beach, is to have a new show shortly, entitled "Henry Fink's Ritz Follies of 1921," which will be produced by Joe Mann and staged by Ed Hutchinson.

Among those placed with the company by Harry Walker are the De Mar Twins, Loretta Goodwin, Betty Maurice, Pobbie Burton, May Reeves and Violet Dale.

TOURING TO COAST

CHICAGO, Ill., June 27.—Evelyn Wilson, Armand Wright, Ruby Earl, Frank Stanley and Jack Sidney, vaudeville performers, left Chicago Sunday morning by automobile for the Pacific Coast. They plan to give vaudeville shows in the various towns between here and California.

BROWN REVUE GIRL MARRIES

CHICAGO, Ill., June 28.—Miss Billie Bell, of the Bothwell Browne Revue, was married to-day to J. A. Dargis, a non-professional. The wedding took place in Saint Anthony's church in this city. A number of theatrical friends of the bride attended.

N. V. A. BEATS "LAST WALTZ"

The baseball team of the N. V. A. beat the nine representing "The Last Waltz" company, in a game played last Thursday in Central Park. The score at the end of the game was 6 to 4, in favor of the vaudevillians.

MAX HOFFMAN, JR., FOR VAUDE.

Gertrude Hoffman, and her husband, Max Hoffman, have now in rehearsal under their direction, a new dance offering, which will be done by their son, Max Hoffman, Jr., and his wife. The act will open shortly.

NEW ACTS

Gertrude George will do a new single under the direction of Saul Leslie.

Ben Linn and Marie Stone will do a new act in vaudeville next season which is now in the course of preparation.

Jack Waldron and Thelma Carlton, who was in the Nora Bayes show last season, are forming a new singing and dancing team.

Black and White are now rehearsing a new dance act which is being arranged for them by Walter Baker, of the Capitol Dancing Studio.

George Lovett, who has been offering "Concentration" for years, announces that he will produce an entirely new offering for the coming season.

The McKinnon Twins are having a new act written for them by Dugan and Rosemont, who wrote "The Little Cottage," "Eyes of Buddha" and "The Love Shop."

Rose Bell, formerly of Rose and Lee Bell, and Pauline Saunders, formerly of Barnes and Saunders, have combined to appear in a new vaudeville act written for them by Sam Ward.

Gertrude Millington and Dorothy Tierney are rehearsing a new act written for them by Vincent Valentini. It is being staged by Clifford Brooke and will open in a local theatre this week.

Dorothy Yates and Paul Dussell, of Chicago, have formed a new vaudeville partnership, and will present an act of singing, talking and dancing. They are under the exclusive management of Dubin and

Leigh De Lacey and Harry English are rehearsing a new force comedy, written for them by Una Clayton. There are four in the cast of the piece which expects to open in or near New York in about two weeks.

Jack De Sylva and Alice Manning, who have just finished a tour of the Pantages circuit, are preparing a new act entitled "The History of the Dance," with three special settings and exclusive songs by Al Fox.

George Burnette and Vera Griffin, the latter formerly of Feiber and Griffin, are rehearsing a new double, comedy, talking, singing and dancing act. They will open next week under the direction of Saul Leslie.

Martin Ferrari is rehearsing a mimeo-dramatic and dancing act which he plans to break in in vaudeville soon. The act will feature Senorita Lolita, who recently came to this country from France. Margery Thoms will also be seen in the cast.

"KISS BURGLAR" FOR VAUDEVILLE

Denman Maley, who originated the role of the burglar in "The Kiss Burglar," will appear in a vaudeville version of that play under the direction of Joe Hart. An act from the play has been condensed to make it practicable for vaudeville presentation. Others who will appear in the cast with Denman Maley are Olive Reeves Smith, who will play the leading female role; Walter Lewis, Emmett Shackelford and Hilda White.

DUSEY RETURNS TO STAGE

CHICAGO, Ill., June 26.—Vincent Dusey, who has been in charge of the club department of the T. Dwight Pepple Agency for the past year, resigned his position last week and will return to the vaudeville stage with Montie Howard as a partner. They will offer a singing novelty. The new act opened at the Green Mill Garden last week where they proved a success.

PRODUCING DANCING ACTS

Boris Friedkin and Max Frank are putting together three dancing acts for next season. Each of these will consist of several people who have in most cases come recently from abroad. In the Fall they plan to break in three more, these to be singing and dancing acts.

ELEVEN WEEKS ON COAST FOR MIDGETS

ACT GETS LONG ROUTE

SAN FRANCISCO, June 27.—It is settled that in order to keep the Singers Midgets working, without any lay-offs, after playing their two weeks in Oakland Orpheum, the organization will go to Los Angeles and fill in two weeks, then will play a four weeks' return date in San Francisco Orpheum, where they have already played two weeks, and open here July 10. This is somewhat out of the usual policy of the Orpheum management, but it looks likely that the Midgets will prove a big repeat attraction, as they will come back during the school vacation, and will give the many thousand of children an opportunity of witnessing the performance. The very hot spell usually felt in the country towns always brings thousands of visitors to San Francisco to enjoy the ocean breezes just at this season, and will also be an incentive to increase the box office receipts. After the four weeks in Frisco, it is stated, the Midgets will return to Los Angeles to fill in a repeat of three weeks. In the meantime, the Midgets are having a lot of new wardrobe made, and a general polishing up of their show.

BIG BENEFIT AT SCHENECTADY

SCHENECTADY, N. Y., June 26.—A benefit performance will be held at F. F. Proctor's theatre here Sunday, July 3, the proceeds of which will be divided between the Insurance Fund of the N. V. A. and the F. F. Proctor employees in Schenectady.

Among those who have been booked to appear are Pat Rooney, Elizabeth Murray, the Lee Children, Van and Schenck, Val and Ernie Stanton, the Gorman Brothers and Billy Brown.

The concert will be the climax to the big day the N. V. A. is to hold in this city July 3, during the afternoon of which the N. V. A. ball team will play the Knights of Columbus team.

ORPHEUM GOLFERS TIE

SAN FRANCISCO, June 27.—Back Pielert and Frank Browne tied with scores of 117 yesterday on Lincoln course in the Spaulding golf tournament for Orpheum actors. They were striving to beat George Yoe-man's '93, which was set the first week of the tournament. Both players have covered the course with fewer strokes, but were hampered with high wind. Eddie Borden, the nut comedian, trailed over the course swinging a putter with which he attempted to drive for diversion of a gallery of other Orpheum players.

"MOVIE" CONTEST AT PROSPECT

A motion picture contest for amateurs will be held at B. F. Keith's Prospect Theatre shortly. All applicants will be filmed expressing various emotions, and the winner will be voted by the audience the following week, when the film will be shown at the theatre.

The winner will be featured in a one-reel comedy, which will be shown in all the Keith and Moss houses.

ALHAMBRA CLOSING SUNDAY

B. F. Keith's Alhambra Theatre, at 126th street and Seventh avenue, will close its season on Sunday, July 3. It was originally planned to keep the house open, as it was last year, but business did not hold up as it promised to. Last year was the first season during which the house remained open during the summer. It is booked by Danny Simmons, and will reopen in September.

NEW POLICY FOR JEFFERSON

Another change in policy for Keith's Jefferson Theatre, to be known as a "summer policy," will be made, starting on July 4. The house will then give continuous performances, from one to eleven, playing eight vaudeville acts and a feature film, three shows a day. This is the same policy which Fox City, but a half a block away, has always been playing under. The house will also lower its prices of admission on July 4, coming down from fifty and thirty-five cents, to forty and twenty-five cents. There will be no seats reserved.

This is the third change in policy at this house since May 16. On that day, as a "summer policy," it stopped playing full weeks, and played six acts and a feature film for two shows a day, on a split week basis. This was found unsuccessful, and a few weeks ago the policy was changed to eight vaudeville acts, no films, two shows a day, also for split weeks. July 4 will be the inaugural day of the new policy. In September, the house will resume its big time policy.

REQUEST BILL AT MARYLAND

BALTIMORE, Md., June 26.—The voting contest which has been going on during the week at the Maryland Theatre for the bill during the Special Request Week beginning July 4 has resulted in the following winners, who will play that bill in the order named:

- A—International News Topics of the Day.
- B—The Tomlins, in "Art and Mystery."
- C—Edwards-Ormsby & Co., in "A Song Surprise."
- D—Toto, the world-famous clown.
- E—Harry Delf, popular Broadway favorite.
- F—Nonette, the Gypsy Violinist.
- G—Intermission.
- H—John Steele, celebrated American tenor.
- I—"Chic" Sale, impersonator of rural characters taken from life.
- J—Aileen Stanley, "The Phonograph Girl."
- K—Emil & Wille, just a pair of eyeglasses.

CLINE COMING TO NEW YORK

W. H. "Ham" Cline, the assistant manager and press representative of the Los Angeles Orpheum Theatre, accompanied by his wife, is on his way to New York and expected to arrive this week.

"Ham" as his associates all know him, is well known on the Coast, having been engaged as press representative with the Orpheum Circuit for twelve years; this is his first vacation in twenty years and while in New York, he will be the guest of Edward Harold Conway, head of the publicity department of the Orpheum Circuit.

STAGE MANAGER REFUSES REWARD

Jeanette Dupree, of the Two Smart Dumbbells, Dupree and Hanson, lost a diamond valued at \$1,500 while playing Fox's Bay Ridge Theatre, but was unaware of her loss until Al Ackerly, the stage manager, returned it and refused to accept the reward offered by Miss Dupree.

LOEW CLOSING TWO

CLEVELAND, O., June 27.—Two of the Marcus Loew motion picture houses closed here on Sunday night. They are the Euclid and the Alhambra. They will re-open sometime in August, the exact date depending upon the weather and general business conditions.

FALLOW OPENS BOSTON OFFICE

Sam Fallow, the agent, has opened a Boston office, on Tremont Street with Jack White, formerly of the New York office, in charge.

Joseph B. Mills has succeeded White as manager of the local exchange.

VAUDEVILLE

PALACE

Garcinetti Brothers, with hat juggling, trampoline and ball-bouncing act, assisted by a bulldog, proved a good novelty opening and were followed by Rolls and Royce, who proved as big a hit as when reviewed recently, further up Broadway.

Ruby Royce is a graceful, clever dancer, and Jack Rolls, certainly there, took two encores and a number of bows to good applause in the number two spot, which is some feat.

Whipple and Huston in "Shoes" have been reviewed several times in these columns. The act is of the more quiet sort, and is too long for the punch demanded in the vaudeville of today, went just fair at the finish when reviewed.

Stan Stanley, with the assistance of May Stanley and James Graham, hit them hard for laughs, Stanley doing a great audience plant for his own act, and using James Graham, who admits he is funny, as a "feed" from the stage. Miss Stanley doubles the audience plant and the girl in cerise on the stage.

The finish of the act does not, with Stanley making an exit through the audience, make for strong applause, and he loses the audience in this way. A better finish, with Stanley on the stage, would improve the offering considerably, the present one being weak.

John Steel, held over from last week, was as big a hit as before, getting undiminished applause for quite a number of encores—did John Steel bows, we'll say he did not!

After singing the opening, "I Hear You Calling Me," "Just a Kiss, Only a Kiss," a decided hit; "Tulip Time" and "Roses of Picardy," which the writer thinks is one of the best as sung by Steel. Several encores were taken, the first, "Thank God for a Garden"; the second, "Girl of My Dreams," the third "Eli Eli," after which, stopping the show, Steel was forced to make a speech, and said he would "sing eighteen more" at the evening performance.

Dock Baker, with Polly Walker and Bud and Pearson in "Flashes," have one of the best revues in the game. We have reviewed the act in detail several times; proved a strong close for the first half with Bud and Jack Pearson, with their dancing, stopping the act cold in the middle and forcing Baker, who had started a song, to stop and restart, the applause being most strenuous and spontaneous.

The Six Brown Brothers, with Tom Brown, undoubtedly the premier saxophone sextette of the world, were not only a great applause hit, taking two encores, but a laughing hit as well; Tom, in black-face, getting many laughs with his unique manner of playing and the musical conversation. The Brown Brothers have been playing with the Fred Stone various shows under the management of Dillingham for some time, and this is their first appearance in vaudeville in a long while; for detailed review, see under "New Acts."

Florence Moore came and clown and conquered! For twenty-five minutes Miss Moore, late star of "Parlor, Bedroom and Bath," had the audience in almost constant laughter, achieving the result with her inimitable methods, personality and rare gift of unctuousness. There is one mistake in her billing, however, for it is "Planet of Mirth," and should read "Star."

For a review in detail, see in the column headed "New Acts and Reappearances."

Johnny Muldoon, Pearl Franklyn and Lew Rose in an act described as a "Revelry of Song, Dance and Music," have a good act, though hardly a "revelry."

The singer has a good clear voice and sells the numbers well; Pearl Franklyn is an agile dancer and works with pep, snap and life, and Lew Rose is capable.

Held them well, considering the heat and the fact that they closed a strong bill.

H. W. M.

VAUDEVILLE REVIEWS

RIVERSIDE

Because of the presence on the bill of Ethel Barrymore, the house was far better than it has been for several months on a Monday matinee, a very fine showing for a hot day.

The opening act showed Josie O'Meers, singer and wire-walker, who has a nice little act that she puts over for a good hand. Her songs are pleasant and she sings them well. Her best bet was a song and dance bit on the wire that won a good round of applause.

After her followed Lloyd and Good, a colored team, that puts over a lot of hokum for a laugh here and there. Their lines are frayed with use, but their burlesque dancing is another matter. Especially good is a burlesque on parlor dancing that hit the audience from the start.

"Bogey Villa," the vehicle through which Mr. Hymack demonstrates his combination quick change-magical abilities, is rather slow at the start, but acquires momentum as it goes along and finally brings down the house. The act would be sure fire right from the bell if Mr. Hymack spoke more distinctly. Much of the time his words were entirely unintelligible and, when one could understand them, the effect was as though some one had held a handkerchief over Mister's mouth.

In the fourth spot was one of the best advertisements that the Edison phonograph ever got. If one were of a suspicious turn, Signor Friscoe's act would seem like a clever advertisement for that make of graphophone so concocted that the audience might not readily sense its purpose. Just like mixing castor oil with sarsaparilla. However, whether that were the fact or no, it cannot be denied that Signor Friscoe is an artist. He makes his xylophone talk. Whether he plays rag-time or classical music, the final effect is just as pleasing to the listener, no matter what his taste.

Solly Ward, assisted by Marion Murray "& Co.," closed the first half of the bill in an extraordinary long sketch, "Babies," whose merit was fully enough apology for its length. The turn lags just a trifle whenever Solly becomes dramatic, but, of course, that part of the act is necessary for the proper introduction of the humorous. Solly's work is especially creditable, because it is so different from the cut and dried characterizations of that kind usually offered. Nor should the assistance given him by Miss Murray be overlooked.

Charles Forsythe Adams, opening the second half of the bill, showed a very pleasant and clear baritone that seemed well adapted to both concert and vaudeville numbers. His closing number, a three-voice combination, showed more versatility than quality.

So much has been said about the star act on the bill that it is difficult to add anything different from the volume which has been turned out on the subject. The piece, "The Twelve-Pound Look," is of the modern passive type, so difficult to act because the performer must depend for effect entirely upon the voice and facial expression. And Miss Barrymore plays the part splendidly. So well indeed that one forgets—as one should with good acting—that she is acting. One feels like the Vagabond in "The Tavern," that he is witnessing the drama of life. Too bad Miss Barrymore will play in vaudeville for only nine weeks, for that branch of the profession sadly needs such refining influences.

Tom Patricola, assisted by Irene Dalroy, finished the day's entertainment with his skit, "The Girl and the Dancing Fool." Miss Dalroy is a pleasant person, whether she sings or dances. Patricola's dancing is undoubtedly very good, and his clowning drew much laughter.

J. G.

NEW BRIGHTON

With Johnny Dooley, Billy Demarest, De Haven and Nice, Sammy Lee and Harry Ellsworth, all on this bill, the show could be called a "Russian Dancers' and Falling Comedians' Convention," and not be far from wrong. Despite all the falling, and all the Russian dancing, the bill is a strong one, and with a larger audience, would have registered much heavier than it did the opening matinee.

The Van Cellos were programmed to open the show, but were shifted to closing in place of the Stellajans, who were out. A sign stated that Mary Taylor was the opening act, but it was Sherwin Kelly who really started the show. Miss Kelly might get an entire new routine to talk to accompany her wire act, and benefit the act. She couldn't do a much poorer routine of talk than she is doing at present.

Harry and Grace Ellsworth lost their entire music set, while coming to the theatre, and worked this performance with a hastily improvised orchestration made by Billy Bartlett, the orchestra director, which was minus quite a few pieces because of lack of time. Considering this, they did remarkably well, Harry's dancing scoring especially well.

Johnny Dooley and a company consisting of one girl, two men, and a horse, followed with a typical Dooley hokum offering. The turn was somewhat weak, being its first performance. It will be fully reviewed under "New Acts."

Leo Beers has the appearance, personality, a nice entrance and exit for his act, but it could be cut by one or two numbers and made more effective in that manner. The song about the Persian cat is a little too strong. In fact, Beers' entire routine is entirely too much inclined to lean to such subjects as his "Where Did Annabelle Get That?" the one about "Tom, Dick and Harry" and "In the Usual Way." Beers is an entertainer, and a natural one—and he can just as easily handle less delicate material as his present routine.

Sammy Lee is back with his lady friends, Donald Kerr having gone into the "Sun-Kist" show. We had the pleasure of reviewing the act when Lee first presented it in New York some time ago, and an act of this sort is a pleasure to see for the second time. Because Lee is a wonderful dancer, and better than that, an excellent showman. And because his four lady friends are not of the usual chorus type, but because each one is more than capable and shows it in an excellent specialty.

For the applause honors of the show, and also laughs, Demarest and Collette were second to only Belle Baker. That is, in applause, for they do more comedy than Miss Baker, and were really the laugh hit of the show. Demarest is a spontaneous comedian of rare ability, and the fact that he and Miss Collette are doing a routine with a lot of "audience work," should give all the more credit to them, for they are always compelled to be on the alert lest some wise-cracking "audience-comic" make them look foolish. We will say to their credit that we have as yet to see any one get the best of them.

They were followed by De Haven and Nice, who were really handicapped by Dooley and Demarest being on before them, and doing a lot of falls.

It was Belle Baker who pulled the house down with her personality and fine delivery of songs. Miss Baker has placed another new published number in the act, which she sings as delightfully as her others. There were less than a hundred people in the audience on Monday afternoon, but they made enough noise in insisting for encores to sound like a thousand.

The Van Cellos went on after 5 P. M., and did well in holding them in with their foot-juggling of barrels.

G. J. H.

ROYAL

The Hennings opened the bill juggling Indian clubs and panama hats. After the man and woman perform for several minutes a boy about twelve seated in the orchestra announces "I kin do that" and, following some talk between the man and boy, the latter goes on the stage and juggles as well as the other two.

Peggy Carhart, the concert violinist, played several classical selections which she followed by a medley of popular tunes. She also played "Mammy's Little Coal Black Rose," and is to be commended for the lack of stalling in the act.

Henry I. Marshall and Ina Williams, a clever little comedienne, in "Two Choruses," a song, dance and comedy skit, is a new act that went over well, compared favorably with the rest of the bill. (Will be reviewed under New Acts.)

"Blackface" Eddie Ross and his African harp is a blackface comedian of a type that is distinctly different from the usual run. Mr. Ross opens with a song about a wild man in the woods, which is followed by his exceedingly funny monologue about his father and mother, later including the rest of the family. Among his relatives was a cross-eyed sister "of a dark bay color" and a brother named "Skunkton," all of which makes his monologue one of the most humorous that is being delivered on the stage around these parts. He closed with a solo on the banjo and for an encore, whistled.

Earle and Sunshine, billed for the next to last spot, closed the first half of the show with their skit "Yesterday and Today." The girl came on in "two" clad in a red velvet evening wrap, and whistling "Bright Eyes." Taking the wrap off she revealed an evening gown cut very low in back. Answering the telephone she says over the wire that she just came from a rehearsal and is very tired. After addressing a few words to a picture on the wall of an old fashioned lady she falls asleep. The old fashioned lady steps out and the rest of the act that follows concerns the impressions the present day modes of young girls have on the lady.

J. Warren Keane and Grace White in "The Ace Was Still on Top," have a clever sort of sleight-of-hand performance with a musical accompaniment. Opening in "three" with the girl at the piano, Mr. Keane arrives soon after, doing a disappearing act with a lighted cigarette. After this there followed many sleight-of-hand performances with the cards including a demonstration of how to stack the pasteboards and a handkerchief trick. While the man performs he delivers a fair line of talk in a Southern accent, his partner playing the piano at times, filling one of the interludes with a solo that was well received. His closing stunt, changing the spots on the cards, was very clever.

Kitty Gordon in a "Cycle of Songs and Dances," with Burton Brown at the piano, and ably supported by Marvel, the dancer, also Mabel James, Ida Clement and Elias Neville, is certainly in need of the "support and assistance." After the prologue, sung by one of the page girls, Miss Gordon appeared wearing a gown of burnt orange colored chiffon lace. She sang a ballad in a voice that was rough in its lower notes and far from melodious in its higher ranges.

Marvel, the deaf mute who gets the music by the vibration on his ears (according to the girl page who announced it) danced as well as most girl toe dancers in vaudeville, but his second dance that was something on the Russian order, was by far the best thing of the act. Miss Gordon also sang "Make Believe" and "Some Little Bird Is Calling."

"Many a true word is spoken in jest" was never more true than in the act of Jack Wilson, who closed the show, when he said something about the nerve of the act that preceded him. Mr. Wilson pulls his usual comedy that is good for laughs, and, of course, Miss Gordon joins the act later on.

M. H. S.

VAUDEVILLE

AMERICAN

Turner and Grace, man as boob, and shapely woman, proved an effective opener with a neat juggling and hat throwing act, and were followed by the Hilton Sisters, who were attired in gowns of blue and gold and sang a number of published songs.

Leddy and Leddy, in an initially camouflaged acrobatic act, did a number of gymnastic feats well, including full forwards and a twister; the "cooch" part of the burlesque Hawaiian dance should be eliminated.

Kane and Chidlow, two men, one straight and the other as Cop, have a lot of old small time hokum talk of the gag style. Some of the jokes have seen service for a number of years. "If They Don't Want the Irish in Ireland Let's Bring Them Over Here" is not new, but was well put over for a hand by Chidlow, who looked manly and has a good personality. The fake scrap near the finish with Kane taking off one shoe and showing his bare foot in half a stocking, is very poor taste and quite small time.

The Six Royal Hussars, a good flash, in which the girls looked well in several changes of costume, registered. The playing consists in the main of brass which is interspersed with some singing by a young girl with a decided personality and who sells the number allotted to her well. The act finished strong with ensemble saxophone playing at the finish and a good high last note taken by the vocalist.

Booshy and Everdean have for their opening a supposed scene in a motion picture theatre with the fellow playing the piano and the annoying girl who comes in and disturbs all those around her. This was a trifle overdrawn and slightly too long, but otherwise the best "bit" in the act. Several numbers were sung, the girl's diction being poor and it being, for the most part, impossible to understand her from a stage box. This may have been partly due to the fellow who at all times pounded the piano in a forte fashion as if his main mission in the act was to try and drown out the girl. Accompaniments should be accompaniments and not noisy efforts.

Lester Bernard and Co. in "George Washington Cohen," a sketch formerly done by Harry Green and Co. and previously reviewed in these columns in detail, failed to register to any great extent. Bernard is not nearly the comedian that Green is, and notwithstanding, the material is not suited to the type of audience that congregates on the American Roof.

Hughie Clark sang an opening published number, did some talk that was neither new nor original and inclined to the "blue." He has a nice personality which helped a lot and assisted in putting over the published number used which had been sung on the same bill before him by the Hilton Sisters. His dancing at the finish, in which Russian steps were done and a couple of cartwheels, sent him over just fairly well.

Subsequent to Clark there was a slight wait while they were setting the apparatus for the Aerial La Vales. If these two would eliminate the very small time opening in which one tries to do comedy and strips while making a number of revolutions around a bar by means of apparatus attaching his feet, the act would be immeasurably better. The doffing of male clothing, under which there is displayed a pair of lady's drawers, part of a pair of lady's garters and a corset, is not only only common, vulgar and suggestive, but disgusting, and the "business" used after the removal of the corset, of scratching the body around the waist line had better, if necessary, be relegated to the privacy of a bedroom.

On the apparatus, which was convertible, a number of feats were done on a trapeze and a number of fast revolutions made on a U-shaped cradle. H. W. M.

SHOW REVIEWS

EIGHTY-FIRST ST.

Lady Alice's pets, "Tiny Tots of Animaldom," emphasis on the "dom," opened the bill, the white rats, cats, birds, etc., performing ordinary stunts, the mice walking across ropes and trellis work, the cats jumping, and so on, the whole lot of them a good natured assortment of animals and birds, who get along nicely.

A "Dealer in Laughs," who must have been partly sold out, was Frank Farron, who opened with a song, which was followed by several stories, some old and others not so old. Later he gave an "Impression" of a girl from Brooklyn who worked in Woolworth's, delivering a monologue in a squeaky voice, that got a laugh out of the girls anyway.

"The Brave Coward," with Olive Briscoe and Al Rauh, was a light comedy skit concerning a very human trait, fear of the dentist's chair. Miss Briscoe opens the act with a song and monologue. Later Mr. Rauh is discovered sitting on the doorstep, of dentist's office depicted on a drop. He has a toothache, but hesitated about going in. He is joined by Miss Briscoe, and there follows some dialogue, comical and otherwise, as well as a duet or two, the girl going in to the office, though man hesitated throughout the act, in a way was good for some laughs.

D'Amore Franklyn and Douglass Charles, assisted at the piano by Erstine Caru in "a vaudeville surprise," proved to be one at that, for the men are a versatile couple, singing, dancing and performing some athletic feats that were far above the average. They open as a double in "one," singing a song, which is followed with a dance by Charles. Going to "three," Miss Caru at the piano, sang a duet with Franklyn, and after he left sang "Cherie" in a good voice and quite unsophisticated in manner. After some clever dancing by both men, the girl filled in the interlude with a piano solo, which was followed by one of the men coming out in female dress and the other as an Apache. The Apache dance they did was on the treat 'em rough and cave man order, which was good, going over to a big hand.

Dave Kramer and Jack Boyle, "The Happy-Go-Lucky" pair, were next, and Kramer, in blackface, lost no time in burlesquing the act that preceded them. Mr. Franklyn came out and assisted, doing a few stunts with Kramer, that went good. After some more travesty on the other act, they launched into their regular dialogue and song act, that is always good for many laughs. Mr. Boyle sang two songs to a good hand, after which Kramer pulled some funny stuff on a neighborhood delicatessen noted for its high prices.

Supply of body and loose of joint, though graceful to the extreme, Pearl Regay, assisted by Roy Sheldon and The Rialto Five, managed to hold the closing spot in a creditable manner, which was no easy matter with the heat, and a restless audience. The act opens in "three," the lights subdued, the Rialto Five singing and playing around the piano. Miss Regay entered soon after, Dave Kramer playing page boy and holding the trail of her dress, which was an elaborate creation. After a little comedy by Kramer, which caused Miss Regay to lose some of her poise, she sang a published number, dancing part of the song with the five boys, arm in arm. Mr. Sheldon at the piano and the five then jazzed things up while Miss Regay changed her costume. She sang a duet with one of the boys, while she was seated on the piano as her next bit, finishing up with a dainty dance. She danced, and performed several difficult bending and tumbling feats during the rest of the act, singing songs in between, the Rialto Five doing their bit with their jazz. M. H. S.

BROADWAY

They have one of the poorest shows they've had here in a long time, this week. The eight acts make a typical family house lay-out, with one or two bright spots to speed up an otherwise draggy bill.

Chong and Rosie Moey, who have been appearing with Joe Howard's "Chin Toy" for the past year or more, have returned to the same act which they did about two years ago. There is one exception made in the routine, which consists of a new published number which Rosie sings. The rest of the old routine remains intact, including the Chinese "Yack Hicky Doola" and the "Cake-Walk," which were done with Howard's act. The dance made a snappy finish to the act.

Bernard and Ferris fooled a few with their opening, which consists of one of the team remaining off-stage singing "Chocolate Soldier" in falsetto, until the last notes. The owner of the falsetto is a youthful appearing chap, who could show better taste in the shirts and collars he wears. The other sings in male tenor, and is a short stout chap. The falsetto is a powerful one, and possesses some good qualities.

Taking the show on the whole, the best act on the bill this week is that of Schichtl's Wonderettes, which was on third. It is a marionette offering, of exceptionally good staging, and remarkable novelties which have never been done by any other act of this sort as yet, to the writer's knowledge. The different figures are so arranged, that each is changed into an entirely different character or article by the pulling of a string, and some figures changed more than two and three times. Indeed, it is rare that the operator of an act of this sort generally gets more than enough applause to take one bow, but Schichtl took four legitimate ones and left them applauding when the lights went out.

Cahill and Romaine also left them applauding heartily after doing a blackface and "wop" routine, depending upon some funny props for most of their laughs. The "wop" gives a "hoke" explanation of the League of Nations, with a flag-waving finish that is effective and could be made more so by cutting it down a bit. The other does a burlesque "Carissima" and yodeling. Poultry imitations, mainly by whistling of the "wop," went well.

Harry and Kitty Kelly slowed down the show again. Miss Kelly appears only at the start and finish of the act, and the rest seems to be a song and monologue offering by Kelly. He has what might be called "the makings" of an Irish tenor, but needs more voice to help make it.

A Creole Cocktail was offered by four men and two girls, the males being of dark color, and the girls of the type billed. The turn is bright and attractive, moves fast and scored one of the hits of the bill.

Bevan and Flint gathered quite a few laughs with their comedy, most of which is done by the male member of the team, who is of the "nut" variety. The two have the ability to handle much better material than their offering now presents.

Johnny Coulon, assisted by an announcer, gave first an exhibition of the favorite punches of three different champs in the boxing game, namely, Leonard, Carpentier and Dempsey, and closed with his stunt of having people unsuccessfully trying to lift him. Outside of the publicity Coulon secured, he has shown nothing new to vaudeville. Resista does a much more mystifying offering and sells it with more showmanship. What Coulon needs, is an act in which to sell his ability. G. J. H.

NEW ACTS

(Continued on Page 12)

FLORENCE MOORE

Theatre—Palace.

Style—Comedy and singing.

Time—Twenty-five minutes.

Setting—"Three."

Florence Moore is above everything else a comedienne, we might have been trapped into saying a "clown," but although she does "clown" in the meaning that the word has acquired of late, nevertheless we hardly think the appellation applies to the well thought out subtleties of the psychology of delivering comedy with the best effect, as presented by this able laugh maker.

Miss Moore has been described as "burlesque" by some contemporaries, but in the opinion of the writer, she is anything but that, in fact quite above it. An *ad lib* comedienne might be a better appellation even though the apparent *ad lib* has been cleverly thought out previously.

Radiating personality, Miss Moore with the rare quality of unction that so few possess "sells" her numbers to the very best possible advantage, never stressing but with an ease and style that denote the true artist, and, as if "to the manner born."

She has not a great voice—some might even think it is not good, but Miss Moore could take any song and put it over like a true headliner in a way that would make good on any vaudeville circuit east or west.

Her comedy asides, her timing of laughs, the facility and insight with which she imbues, not the trick of knowing when to speak, but the art of knowing when to keep quiet are valuable assets and deserving of special mention.

Went especially well when reviewed taking any number of bows to very good applause and doing an encore in "One" that was a scream. H. W. M.

SIX BROWN BROTHERS

Theatre—Palace.

Style—Music and comedy.

Time—Sixteen minutes.

Setting—"One."

Tom Brown in black face, aided and abetted by the other five "Brown Brothers" in pierrot makeup and costumes, with saxophones varying in size and tonal quality, put over a decided hit for an almost straight musical act.

The "almost" is used because Tom himself got many laughs with the cleverness of his methods in playing and the quiet way he put over the comedy without saying a word.

This is unique in black face comedians and Tom deserves credit for perfection in a style that is original with himself.

After rendering several published numbers with good harmony and admirable technic, a musical conversation was rendered with the boys answering the played messages of Tom, through the medium of the suggested titles of played songs that were once popular and some of them still so. Tom wore a bridal veil and played "Waiting at the Church," "You Made Me What I Am Today" and others and drew laughs by not only the fitness of the titles but the manner of playing and the "business" employed.

Took two good encores and were a decided and emphatic hit when reviewed. H. W. M.

VAUDEVILLE OUT OF RIALTO

ELGIN, Ill., June 24.—The Rialto here will abandon its three act vaudeville bill and will show pictures only, beginning June 25. This change, according to Manager W. B. Newman, is due to the slump in business.

VAUDEVILLE

REGENT (Last Half)

The show opened with a dog turn showing "Tip" and Bob Leo in a routine of stunts that entertained if they didn't surprise. "Tip" is very evidently an intelligent canine who went through his bit without a hitch. The singing bit drew laughter and the final somersault bit on the rings brought a round of applause that sent the act over well.

Brown, Evans and Daryl, who followed in the next spot, showed some merits and many faults. One of the young men seems like an inexperienced performer and is rather clumsy in his lines. The comedy of the two young men is of the wise guy (Broadway bred) variety, which is easily overdone, as it is here on several occasions. However, the work of the young men (especially their dancing) is by contrast much better than that of their female partner.

The Three Chums have a novelty setting—a man's den done in Japanese effect—for a straight singing turn. Their singing, flat at times, is on the whole acceptable and sends them over rather well. What is probably intended as the feature of the turn, an imitation of a love-sick couple at the movies, would probably be better dispensed with unless it were better done. The act shows another novel turn toward the close when the three men move upstage and a drop comes down showing the exterior of The Chums Club, but this novel twist is turned into a wry gesture by the closing baby rhyme ensemble of the trio. The act should not be left without mention of Tubby's comic efforts, successful in most cases.

The fourth spot showed another singing turn with two men instead of three. It seemed like poor placing, for with the exception of the first, all the turns were, and the next proved also to be, singing turns. On the whole the bill seemed like a poor combination with so much singing and so little novelty.

Jones and Sylvester, in a comedy singing act, worked hard for their laughs, a foolish undertaking for a hot night. Their comedy was not convulsive, but their singing won laurels.

Margaret Padula, playing the fifth spot, went over very well. Her voice was rather hoarse, and while this was not especially noticeable in her singing, her whistling was not as clear as it usually is. Her whistling, by the way, is probably the best thing she does. By way of encore, Tubby of the Three Chums act, appeared on the stage and, announcing that Johnny Black was in the audience, drew that gentleman up to the stage, and Miss Padula, from the wings, to sing Black's latest number.

Roy Harrah and Irene Rubini, a combination skating and accordion playing turn, closed the bill with a variety of entertainment that was uneven in its merits. Harrah opens the turn with a monologue and follows with some skating. Then he draws his partner from the wings and she appears in a short ballet skirt with an accordion strung around her neck. This she plays while Roy skates. For encore Roy came out with another smaller accordion, played a bit and then drifted into another monologue.

CITY (Last Half)

Grace Ayers and Co., in the initial position, presented the same skating act we recently reviewed at the American and went over especially well.

Gladys Kelton played a xylophone, opening with some passages of Liszt's Second Hungarian Rhapsody and played a version of it with variations by someone or other. Several other selections including jazz were played to hands. Miss Kelton could improve her dressing and clean up the instrument.

Jean Moore, looking dainty and refined, opened with a "I Hope I Please You" speech and then sang "Sweetheart" from "Maytime," her smile and pleasing personality being assets to her light but tuneful voice. "The Rain Came Pitter Patter Down" was the next number and this was followed by the Cinderella number from "Buddies." Miss Moore, who is essentially music comedy type in her style and manner of presentation, made a hit.

Lester and Moore, two men in eccentric makeup, sing and dance. In the dance there seems to be absolutely no reason for the "spot" employed. The talk is small time, so is the general getup and the Zobo and five business near the end. The best thing in the turn is the dancing which registered.

The Metropolitan Dancers have been reviewed at this house not so long ago; they went over fairly well with the same act which we have previously described in detail. Phil Baker, with his accordionistic monologue, was a hit, getting laughs and playing more than the usual quota of selections on the piano accordion.

The Humberto Brothers, two fellows in clown makeup, did a number of acrobatic feats which held the attention of the audience.

The show as a whole was better than has obtained at this house in quite a number of weeks.

H. W. M.

PROCTOR'S FIFTH AVE. (Last Half)

Dave and Lillian, a colored singing and dancing team, opened the show with an act that was entertaining throughout.

The second spot showed Lieut. Girard, a one-armed piano player, who plays his instrument very well for one with his handicap. He also has a woman in a box. The house goes dark and the spotlight is thrown on the woman who sings while Girard accompanies her at the piano.

Briscoe and Raub have a singing and talking turn in which the comedy is much better than the vocal injections. The songs, mostly published numbers, seem thrown in just to fill up allotted time, for they have very little to do with the dialogue, which is funny. The numbers, nevertheless, are pleasantly rendered. The turn closes with the two singing "Annie Rooney," which they do well.

"In 1909," a sketch done by Dorothea Sadler, assisted by William Gaston and Company, is similar to the many produced of late with feminine domination as a theme. It has been seen in a number of the local houses and scored as well here as in any.

June Mills did a singing and dancing turn that went over well. Her voice is pleasing and her style good. June Mills also has a plant in the orchestra pit who sings while she is making a change.

A very elaborate instrumental act, C. B. Maddock's "Musical Revue," fills in the sixth spot. They open very well for an instrumental act with six brass instruments. Then follows a male singer, a female dancer, a female singer and the dancer again. Each does his specialty well, especially the dancer whose kicks are very well done. The close of the act does not, however, measure up to the rest of it. It is a big blast but seems too forte.

Fred Allen follows with an entertaining hokum act that goes over very well in spite of the retiring manner in which Allen puts over his material. Much of his material did not take hold quickly at the Thursday matinee, though it was funny enough. He went over very well, much better than the laughs and incidental applause indicated that he would. Probably it took the audience several minutes to catch up with him.

"A Night in the Studio," Joe Howard's "Chin Toy" under another title, closed the bill. Howard himself appeared in the skit, but only to say a few lines, whereas formerly he was the feature of the act. A young man plays the part that Howard formerly took in the sketch and does it well, but cannot compare to Howard himself. As under the former title the Apache dance was the best specialty in the act.

J. G.

AUDUBON (Last Half)

Considering the weather, the attendance couldn't be called poor on Thursday night. The overture was followed by Eary and Eary, who do a novel routine of contortion work, using steel hoops which they pass over their bodies together and in different positions. The spirit with which these two worked, made one forget the heat, in fact, ashamed of the fact that he felt hot. The girl is very attractive in a costume of purple, showing a shapely pair of limbs, and to go to the other extreme, a very pretty face.

Jo-Jo and Harrison was the manner in which the second act was billed, although we have been given to understand that Jo-Jo's full name includes the Harrison. Jo-Jo works from a box in this act, as he did with Phil Baker and Saranoff, and evidently has Baker to thank for most of his material, although it seems that it takes Baker to get the full value of it, for the laughs were weak. "I have a cold, but could have had pneumonia if I wanted it," the "Dunk" bit, are those now being used by Baker. The "Dan McGrew" and "Strutters Ball" bit was ineffective, and gags like a "Yiddish cow—Moo—oo," would shame Joe Miller.

Perhaps through a cheaper class of people which have moved to the neighborhood, of the rowdy type, or through ignorance, Jules Della Rosa and Helen Halperin were interrupted by handclapping from a part of the audience while they were in the midst of their closing selection. The boy plays the violin with very good technique and the girl is an excellent accompanist. The violinist, however, is inclined to give too much attention to technique, and not enough to quote a famous music master to "expression of soul."

Schwartz and Clifford are doing their familiar song and talk routine. Schwartz found the laughs slow in coming until he had used a gag that was somewhat on the blue order, which got a big laugh. He then said, "Yeh, that's the kind you like, and I know a lot more, but the manager won't let me tell them." They went well at the finish.

Lou Holtz is now doing the best act the writer has ever seen him do, and the best part of it lies in the fact that he hasn't anything that is risqué or cheap in his entire routine. Working in production has evidently taught Holtz a lot. He will be fully reviewed under New Acts.

Paisley Noon and Company, five girls making up the "Co." closed the show with a fairly good dance act.

G. J. H.

JEFFERSON (Last Half)

This theatre will also give away four tickets to the big scrap, next week. The dancing contest staged every Tuesday and Thursday is helping to fill the house. Audience rather languid at first, but later applauded at the slightest provocation. DeVoe and Statzer opened the first half playing a banjo-duet followed by some difficult athletic feats. After a solo on the saxophone the act goes to two and they perform some clever acrobatics.

The Pollard Sisters in the second spot, with their singing and dancing were second only to the headliners in approaching the big time standard. They showed a marked improvement in their performance since reviewed last week and are to be commended for the pep they put into the act despite the humidity. Their closing skit went over to an unusually good hand.

Kokin and Galletti arrive a la gipsy outfit, one of the men as a band all by himself, and the other drawing a hurdy-gurdy. The girl in the act does a dance or two, and the only redeeming feature of the small time affair is a comedy performed by two apes, their master over them all the time with a menacing switch.

Ben Smith, the rotund traveling salesman, is billed as having a new line of laughs. He has a drop depicting a section of a Pullman sleeper, and talks about the different occupants, etc. He also sings a song or two.

"They're Off," a musical comedy that takes on more than vest pocket proportions, is presented by Carleton Hoagland and written by Messrs. Woolf, Carroll, McDonald, and staged by Jack Mason. It has a plot "everything about a tout who marries an heiress, has eight dancing girls and about five men, two of the girls, a pair of twins, perform very daintily, as did the heroine. The men did equally well, Tommy Gordon in particular, as the tout who travels the straight and narrow path after one look at the blonde heiress. The place, on the style of "Checkers" or "Honey Girls," centers around the race track and runs for over forty minutes, giving some bright and tuneful entertainment.

Don E. Roberts and Hazel Boyne in "All At Sea," have a fair sort of dialogue and song act. The action takes place on the deck of a steamer and is gone through with much pep getting many laughs. It seems as though they were both capable of handling more up-to-date material.

Werner and Amoros Trio in "Love Follies," one in female attire and the other two men straight, have a small time act that seems to have a foreign line of hokum attached. One of the men clown a little courting the "Girl," while the other sticks to the piano. They play musical instruments at times and toward the close one of them gives an impersonation of Charlie Chaplin.

"Meet the Doctor," with Carson and Willard, one straight and the other, who arrives after an introductory speech, as a red nosed doctor, dressed like an old time politician. The doctor delivers a funny monologue and after some nonsense they close singing three parodies, one of which was not so bad.

The Catillians, in the Acme of Art, closed the show with their cleverly posed reproductions of well known statuary.

PROCTOR'S 23rd ST. (Last Half)

Ferguson and Cunningham, the two old timers, ages 69 and 58, gave an act of the style of the days of Tony Pastor, both dressed as eccentric women and doing what years ago was referred to as acrobatic knockabout comedy. Despite their advanced age this pair go through their hurdle of tricks without a hitch and draw the laughs from comedy that was old in Pastor's day.

Jim and Betty Page followed with a singing and talking act, the dialogue is small time, but the singing of published numbers put them over to applause and they took an encore.

The Bernivici Bros., with special scenery and a well staged offering, followed and registered strongly with their violin playing; see under New Acts.

Grace Emmet and Co. was next in a sketch in which Miss Emmet portrayed the same type of the witty, effervescent humor so long associated with this clever delineator of Mrs. Murphy. The present vehicle is not nearly as clever as "Mrs. Murphy's Second Husband" either in the playing, or the writing, despite the fact that many of the former lines have been incorporated in the present dialogue; see under New Acts.

Joe Darcey, in a single blackface act, was on the stage for twenty-seven minutes, a big feat in these hot days. He sang a score of more of popular songs, the big majority of which were requested by the audience. He put them all over well and told a dozen or more of stories.

Louis and Fred Berkoff, in an exceptional dancing act, closed the show. The act, which is new, will be reviewed in detail in another column.

AMERICAN (Last Half)

Ernesto, in a muscular exhibition and a number of physical culture feats concluding with a flange walk, opened the bill and was followed by Fox and Vindetta, man and woman in singing and dancing, the girl making changes of costume. The dancing is not bad, but the girl should limit her efforts at singing and have the numbers she does use pitched in a lower key, especially the last she sings with the man. The act went over fair.

The Clemenso Brothers cleaned up a neat hit with their musical act in which the various instruments they played were of the novelty order and, with the exception of two, camouflaged. In their style and manner of presentation they were reminiscent of several acts of years gone by, at times the Deltorelli Bros., some the electric lights and "xylophone fence" reminding the writer of the Howe, Wall and Sully combination. For detailed review, see under New Acts.

Steppe and Lancaster went over fairly well with the banana finish, which Steppe has been doing for some time, although it was done with cigars before Steppe was born. The act drew laughs but should eliminate for vaudeville, "Did you have a weak stomach—I threw it as far as the rest of the boys," the "muzzles for bedbugs," the reference to the music of "Kul Nidre," and that boost for the American Federation of Labor and the Union man, which, although put across with a lot of dramatics, failed to get a solitary hand. The business of sitting in the audience and talking in a foreign language to those near, is also out of place.

Chapelle Stinette and Co., colored man and woman, assisted by a colored pianist, went over very well closing the first half; we have reviewed the act before. Both are clever performers and the woman more in the Ada Overton Walker class than any seen in years.

Manners and Loweree, with a very neat classy offering, were a hit in the next spot; see under New Acts.

Thompson and Robinson, man and woman of the blonde type, looking neat, presented a singing and talking act, the first part of which is small time in the writing, the dialogue being weak and unfunny, and the latter part marked by some good harmony singing, especially the closing number. Should have fared better on the applause—maybe it was the heat.

Beck and Stone have been reviewed recently; went over big at this house, singing published numbers with strenuousness and stopped the show.

Lianne and Tallman, whom we have reviewed before, closed the bill without startling much.

H. W. M.

COLISEUM (Last Half)

The Elvera Sisters started a performance, which first looked as though it was going to be a flop, but which picked up nicely as it went along. The girls do a dance routine, featuring some acrobatic work. Their first few numbers are poor, mainly because they didn't seem to work together. They could stand some rehearsing in all their numbers.

Emerson and Baldwin flopped in the second spot, with an act consisting of a lot of hokum, and also some legitimate club and ball juggling at the finish. The hoke bits have been done by them for several years, and are fairly funny. The club juggling at the finish has merit to it, and the two deserved more than they received in the way of applause.

Elsie White carried a special drop, a pianist, but no piano lamp, which, in a way, makes her act "different." Miss White opened with a "Four Leaf Clover" number, to correspond with her costume, drop and place drop, and then offered a routine of character songs, doing "Wop," Hebrew and Irish. Her best number was a "Mother" ballad, worded somewhat different from the rest. The "Wop" number is poor lyrically, and her character pronunciation could also be improved upon in that number.

Frank Wilcox and Company were the first real hit of the afternoon, with a very cleverly written comedy sketch, containing some excellent situations. Wilcox, the other two men in the cast, and the oldest of the women, are very good in doing their parts, but the other two women could put a little more naturalness in the reading of their lines.

George McFarlane and a pianist, whom McFarlane announced later as Mr. Lowe, followed, and was the applause hit of the show. McFarlane started with "The Bella of St. Mary," then rendered "Marquita" and followed that with "That Old Irish Mother of Mine," "Dear One" and "Don't You Remember." He was called back for an encore and after some talk sang "Peggy O'Neill." All of these were excellently rendered in good baritone.

The Four Lamey Brothers, in any other spot but closing, even though they are an acrobatic act, would have stopped the show with their sensational work. They offer a casting routine, with some work on a trampoline. But the casting work in particular was the most sensational we have as yet seen.

G. J. H.

VAUDEVILLE

LOU HOLTZ

Theatre—Audubon.
Style—Blackface.
Time—Sixteen minutes.
Setting—In one.

Lou Holtz was up at this house, doing one of the best vaudeville routines he has ever done when seen by the writer. He was supposed to be breaking in most of the material for the new George White's "Scandals," to which he returns this season.

Time was when Holtz, like the majority of other blackface comedians, depended upon blue and suggestive material for all his big laughs. Congratulations to Mr. Holtz on his new act. Not an objectionable line in the entire routine, and yet one of the cleverest to be heard.

He is still working in blackface, wears a white Palm Beach suit, with a Spanish sash around the waist, and a trick hat. He opened with a song, "The Call of the Wild," before which he used one gag that wasn't original in the entire act, the Joe Morris "No Matter How Fast a Fish Swims, It Never Sweats." He followed the song with a hokum explanation of the Einstein theory on "relativity," bringing in gags about the subway, and manly damsels. Between Phil Baker, Ben Bernie, Jack Osterman, Jack Benny, Billy Glason, and Lord knows how many more, vaudeville has very few vaudeville singles who talk about their girls and the amount of food they consume. Holtz is also of this type, but uses different material. We are not blaming him for it, especially when he can give as clever lines as "She's a female taxidermist." The line fell flat except for a few laughs, as did most of the Einstein stuff here, when reviewed.

However, that doesn't mean that the material won't go. Holtz was breaking in the lines and didn't quite know where all his laughs were. Then again, there is a vast difference between a production and a vaudeville audience. And from the manner in which some of the acts were treated on this bill, the audience present when Holtz was reviewed was none too much on the style of a production gathering.

The "Roadhouse" recitation is the weakest part of the act. In fact, it could be eliminated and Holtz wouldn't be losing anything noteworthy. He closed with his "O Sol La Mee" bit, using an entire new set of verses from those he formerly used. He has a lot of old gags among them, such as the tenants being thrown out by the landlord, being the first time a certain married couple were seen going out together in years, and the one about the Jewish family going bathing, with Pa holding Jackie, who is invisible, by the hand. However, they were big laughs, and undoubtedly will continue to be. Holtz has improved a hundredfold since he last left vaudeville. Except for the weak portion mentioned, this act is sure-fire after it has been properly broken in.

G. J. H.

GLADYS DELMAR & BAND

Theatre—Harlem Opera House
Style—Singing, dancing, Jazz Band.
Time—Eighteen minutes.
Setting—In full (special).

We were under the impression that jazz band acts had already seen their day in vaudeville, but it seems as though we were mistaken. Miss Delmar and her band were liked here, and undoubtedly will be in other houses of this type, containing "family audiences."

The act consists of some singing in a fair voice by Miss Delmar, who also does some toe-dancing and jazz bits. Her ability in the latter line is better than her singing. The band is fair. There have been many that are much better. But for the small time the act should serve nicely.

G. J. H.

NEW ACTS AND REAPPEARANCES

"THEY'RE OFF"

Theatre—Coliseum.
Style—Revue.
Time—Twenty-five minutes.
Setting—One and full stage (special).

Thanks to Carlton Hoagland and Harry Carroll, who present the piece; Edgar Allan Woolf, who wrote the book; Ballard McDonald, who wrote the lyrics, and again Harry Carroll, who wrote the music, vaudeville has been presented with not a "revue," but a musical comedy that is clean, entertaining, pretty to look at—in short, something different. Jack Mason staged the piece, and Irving Weiss acts as musical director.

Imagine a "girl act" (although this shouldn't be classed as such), where the comic doesn't use one suggestive line. In fact, the worst line in the act comes in a song where in a fit of anger, when losing money, he exclaims, "Oh, go to hell!" But even here, it is done in a manner that few can object to, for it is a natural line in its place, and it is delivered by a good reader of lines, Tommy Gordon. But we are getting ahead of the story.

A chorus of six, and nine principals, consisting of Tommy Gordon, Mildred Keats, Harry White, the Love Twins, Jack Lee, Arthur Bowyer, Jimmy Parker and Ben Carroll, compose the cast.

Most of the action is done on a race-track, where Tommy Gordon is a tout. The plot is worked around Tommy, who hasn't been very much on the level in giving his tips, until he was almost pinched, and was saved from being taken away by a blonde (Mildred Keats), who loaned him money with which to get out of his scrape. Tommy fell in love with the girl long before and promised her to play the game straight from then on, and proves that he has changed, in the course of the act.

Incidental to these characters are Tommy's side-kick, a little colored fellow, who plays his role excellently, by the name of Jimmy Parker. There is also the girl's former sweetheart, who is the straight singing and dancing juvenile of the act, Harry White. Her Dad is given a dandy portrayal by Arthur Bowyer, who makes the best of the character. The others are worked into the plot nicely. Incidentally, the plot is adhered to from start to finish of the act, and never lost, as in the majority of girl acts.

Tommy Gordon proves in this act that he is an ideal juvenile comedian of the production type. For not only is he a good-looking youngster, with a personality that can't miss, but he reads lines excellently and also does dramatic bits in a manner rare to juvenile comedians. That is, he does them, without overdoing them. Tommy sings in pleasing voice, dances nicely, and has a set of mannerisms all his own. In fact, all in all, Gordon is one of the best juveniles seen in vaudeville in quite a few years.

Mildred Keats, the golden-haired ingenue, is excellent. For she, too, has a likable personality, and also delivers her lines with fine effect. The Love Twins dance pleasingly, but fall down somewhat on the singing. The same goes for the chorus. Harry White, who is the other juvenile, is very good with his lines, songs and dances, but is inclined to clown somewhat in his work, when all that should be left to Gordon. Two comedians in one act, never was very successful, unless the act was so written.

All in all, the act is one that can't miss, for it has every requisite for success, from a capable cast to excellent staging and production.

G. J. H.

GRACIE EMMET & CO.

Theatre—Proctor's 23rd St.
Style—Comedy sketch.
Time—Twenty-three minutes.
Setting—"Three."

A sketch containing some of the dialogue of the former "Mrs. Murphy's Second Husband" with which Miss Emmet has been identified so long, but which has been rehashed by someone or other until it really is not a sketch at all, the offering starting off well enough but not getting anywhere and the thread of the plot being abruptly dropped at the finish.

In any other hands but Miss Emmet's it is doubtful whether the act would have managed to hold the attention at all, but consummate artiste in her line that she is, the former and present "Mrs. Murphy" managed by sheer force of her personality and acting to save poor material from complete annihilation.

There is the daughter and the talk about the latest marriage of her mother, a newspaper account saying that the new husband is past eighty, the entrance of the mother and dialogue relative to the new papa, the criticism of the mother's grammar, and the grammar being good enough to send the daughter to school while the mother stood over the wash-tub.

There is also the appearance of the friend and his introduction of Lady Maude, supposedly a society lady who has really come to see whether she can get hold of some oil stocks which Mrs. Murphy owns but thinks are useless.

The friend, Mr. Watson, and the false Lady Maude are in reality a couple of crooks, posing, and when Mrs. Murphy suggests that she may be willing to part with some money that she has saved to get into society, the girl readily falls in with the plan.

Enter the daughter with a telegram saying that the new husband has died and left \$80,000 to his widow, and to the question, "What does it mean?" Mrs. Murphy says as she makes a hasty exit, "It means that I have made a safe investment."

H. W. M.

BERNIVICI BROTHERS

Theatre—Proctor's 23rd St.
Style—Musical.
Time—Nine minutes.
Setting—Specials in "One," "Two" and "Three."

Two of the fellows, making a good appearance, played well Massenet's "Elegy," using a cut-off spot for the finish which drew a good hand.

A beautiful Venetian scene, illuminated, was shown in "Three," one fellow playing down in "One" and a gondola being piloted by the third brothers, while the second played together with the first, "Kiss Me Again," this going for a hand. A solo was sung by the gondolier in a concealed "baby" spot, after which the act goes back to "One" and a number of popular rags played, the act finishing with "Humoresque," well played.

A good encore was taken which proved to be somewhat of a novelty. After a short speech, it was announced that the boys would sing: as the two start a song, the third dressed as a stagehand enters and hands them the violins. Had he said nothing and simply walked off, the bit would have been much better and more subtle, but he sort of spoiled it by saying, "Don't sing, boys; stick to your violins." Eliminating this speech would be an improvement.

They played for a finish, which drew considerable applause. The act is class and would do nicely in the better houses.

H. W. M.

CLEMENSO BROTHERS

Theatre—American.
Style—Musical.
Time—Ten minutes.
Setting—"Three."

The Clemenso Brothers have a good novelty musical act of which we could stand more in the vaudeville of today.

Opening in eccentric makeup, they play a selection by blowing the fingers of their gloves, after which, sitting on a bench, another selection was played on a set of concealed electric bells by pushing various buttons on their vests. This was a hit and was followed by the playing of guitar and mandolin.

One of the brothers then did some acrobatic work, walking on his shoulders and doing jumps while in the same position.

A trumpet camouflaged as a tree stump followed, the other playing clarinet and rendering a selection from "The Mascot."

A dummy was next carried in to which were attached various sleighbells and the playing of a selection was followed by the dummy getting up and walking off. This dummy business is not new but was worked so cleverly that it fooled them all, including the reviewer.

For a finish, the green fence proved to be a set of camouflaged sleighbells which, under the guiding hands of the musicians, gave forth strains of the reminiscent "The Blue and the Gray," which was so popular years ago.

The act went over strong.

H. W. M.

JASON AND HARRIGAN

Theatre—City.
Style—Singing.
Time—Sixteen Minutes.
Setting—"One."

Two brunettes, one in gown of pink and beads with blue panne velvet at the waist, black slippers and stockings, and the other in gown of yellow and beads with white slippers and stockings, sang a number of published songs with the assistance of a piano.

The portly girl in pink would present a neater appearance if she would wear brassieres and the two might be more careful in noticing whether threads and strings are hanging before they go on.

The makeups of both were poor, the prominent cheekbones being highly rouged and the whole overdone without blending.

The voices are not bad and the double harmony pleasing, but there is nothing in the act to lift it out of just the medium time in either wardrobe, material or novelty of presentation, and the routine of uninterrupted songs proving monotonous.

H. W. M.

JULES DELLA ROSA

Theatre—City.
Style—Violin.
Time—Eleven minutes.
Setting—"Three."

Jules Della Rosa, a youthful violinist, assisted by Helen Halperin, a girl pianist, and a good accompanist, played a number of selections, including Sarasate's "Gypsy Dance," "Love Nest," and a classical selection to close.

The girl played Liszt's transcription of "Rigoletto" to a hand.

The boy, who looked older than the dressing affected, plays with an assurance, bowing, and faultless technic that is remarkable in one of his years. His style and manner, however, were indifferent, his personality negative and his playing spiritless and lacking the soulful qualities that come with more mature years and experience. A word should be said about his position which was excellent.

The youngster shows promise and with more experience, will go far in vaudeville.

H. W. M.



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IMPROMPTU APPEARANCES

The advisability of vaudeville performers doing a part of their act, supposedly impromptu at cabarets, at Sunday night concerts, where they are called from the audience in street clothes, at benefits where there are a large number of acts are put on, not as a regular show but with each doing a bit, a song, or two or three minutes of clowning, is working a detriment not only to vaudeville as an institution, but to their individual drawing powers and commercial value as well.

Whenever the romance of the stage is killed, the atmosphere destroyed, and the audience brought face to face not only with the machinery of the trade, but the intimate association of the actors with whom they come into more or less personal contact, the illusion is destroyed and the value diminished.

Another factor that works to the individual disadvantage of the performers themselves, is the fact that they are, when called from the audience, as a rule unprepared to do their act, have no wardrobe, scenery or props, and are placed in the embarrassing position of appearing to be either unobedient or unwilling, or have to get up and "make a fool of themselves" so to speak.

Those who see them, perhaps for the first time, and this may include managers and agents with whom their future may mean a great deal, do not view the act at its best and are subconsciously not very lenient in the matter of making allowances, the first impression being the one that tells, the same as the psychology of the first show.

Those of the audience who may never have seen them before, do not think they are talented, and will not be attracted when the names appear in the billing in front of a theatre.

Whether in a cabaret, where the noises detract from an artist's work or in an unprepared appearance at a benefit or concert where the rehearsals are merely prefatory if conducted at all, an act can not be presented with anything like its customary efficiency. The audience never takes this into consideration but whenever a slip occurs, a point is lost, or a song fails to get over, it is the artist that is blamed and in consequence thereof suffers.

Answers to Queries

E.V.—Chas. Ahearn was at one time with The Baker Troupe and later appeared in an act as Chas. and Jac Ahearn.

Tyrol.—Marie Tempest appeared in "The Freedom of Suzanne" at the Empire, New York.

K. V.—Frank Daniels played at the Knickerbocker Theatre, New York, in "Sergeant Brue." Alfred Hickman, Sally Fisher, Harry McDonough, Blanche Ring, Clara Belle Jerome, Annie Fitzhugh and Elphie Snowden were in the cast.

Rip.—Joseph Jefferson died at Palm Beach, Florida, April 23, 1905, 76 years old.

Roll—"He's Me Pal" was written by Byron & Edwards and published by M. Witmark & Sons.

M. R.—The Western Vaudeville Managers' Association then included the various Orpheum Houses, also the Chicago Opera House, the Olympic, the Haymarket, Chicago; the Columbia, St. Louis; and other theatres as well as a number of summer parks, under the direction of C. E. Bray and J. J. Murodek.

Tip.—Annie Russell starred in "Jinny, the Carrier" at the Criterion Theatre, New York.

P. A. S.—Paul Armstrong wrote "The Heir to the Hoorah." It was produced in New York at the Hudson Theatre. Guy Bates Post was in the cast. It was first played in the Lyceum, Scranton, Pa.

Shot.—Col. Bordevery made his first American appearance at the New York Hippodrome.

H. & H.—Dave Braham was the composer and orchestra leader with Harrigan and Hart. Among his songs were "The Market on Saturday Night," "Maggie Murphy's Home" and "Little Widow Dunn." He died April 11, 1905, in New York City.

H. L.—The New York Hippodrome was opened April 12, 1905, by Thompson and Dundy in "A Yankee Circus in Mars," the cast included Albert Hart, Felix Haney, Ben Grinnell and Bessie McCoy.

A. F.—A. M. Palmer is dead since 1905. He was the founder of the Actors' Fund and its president for fourteen years.

E. B.—Maurice Barrymore was born in India in 1847 and died March 25, 1905, on Long Island.

S. M.—When "The Lady Shore" was presented at the Hudson Theatre, New York, Virginia Harned was cast as "Jane Shore." Ed. R. Mawson and Daniel Jarrett were members of the cast.

Feach.—"Looping the Gap" in an auto was the thriller performed by Mlle. de Tiers with the Barnum & Bailey Show, during the season of 1905.

Red.—Jas. J. Corbett was cast as "Jim Graham" in "Pals," a four act comedy drama by Edmund Day at the American Theatre, New York.

Arizona.—Tony Lubelski was the managing director of the Lubelski Novelty Circuit of Theatres.

Dutch.—Pete Baker was born in Buffalo, New York. With Tom Farron he appeared in "Chris and Lena." They also toured in Great Britain and Australia during their partnership, covering a period of seventeen years.

Bowery.—Sullivan, Harris and Woods starred Terry McGovern in "For Fame and Fortune" by Hal Raid.

Opera.—Henry W. Savage controlled the Garden Theatre, New York; Studebaker Theatre, Chicago; "Parsifal" in son Vitascope.

English; Grand Opera in English; Raymond Hitchcock in "The Yankee Consul"; "The Sho-Gun"; "The County Chairman"; "Woodland"; "The Prince of Pilsen"; "The Sultan of Sulu"; "The College Widow" and "Common Sense Brackett" in 1905.

Pitts.—Harry W. Williams, manager of the Academy of Music, Pittsburgh, died Sept. 30, 1904.

R. V.—The Colonial Theatre, New York, was opened Feb. 4, 1905, by Thompson, Dundy and Ryley, with vaudeville.

C. S.—Augustus Thomas wrote "The Education of Mr. Pipp." Digley Bell and Janet Beecher were in the cast at the Liberty Theatre, New York.

W. S. H.—General Lew Wallace, author of "Ben Hur," died at Crawfordsville, Ind., in 1905.

W. W.—Winona Winter is the daughter of Banks Winter. She was born at Huntsville, Ala.

Dancer.—Ida May Chadwick won the Police Gazette Medal as the champion female buck dancer at Tammany Hall, New York, in 1905. She was then working with her mother and father as the Chadwick Trio.

W. D. E.—"Abigail" was written by Kellett Chambers. The play featured Grace George, Conway Tearle and Joseph Coyne were in the cast.

Paris.—H. B. Marinelli opened his first New York office in the St. James building.

N. S. Mabel and Lulu Nichols were with the Wilbur Opera Company, also with the Bennett and Moulton companies. They went to London in 1896.

Cork.—Bob Cole and Billy Johnson starred in "A Trip to Coontown."

Minstrel.—George Thatcher appeared in the Sunday concert at Weber and Fields Music Hall, New York.

Opera.—Joseph F. Sheehan, W. G. Stewart, E. N. Knight, Lizzie MacNichol and Grace Golden were among the cast of "The Gypsy Baron" when it was presented at the American Theatre, New York, by the Castle Square Opera Company.

B. C.—The Gaiety Theatre in Albany and the Gaiety Theatre, Troy, were burlesque houses.

Bayard.—San Bernard was born in England, but was brought to America by his parents when he was four years old. He appeared with his brother Dick at the Grand Duke Theatre, New York, in 1876.

H. H.—Johnny Wild died at Idlewild, Troy, N. Y., March 2, 1898. He was 56 years old. He was born in Manchester, England.

TWENTY-FIVE YEARS AGO

Dorothy Morton was the prima donna with The Paul Stendorff and Thomas Ebert Opera Co. at the Herald Square Theatre, New York.

Sir Augustus Harris died at Folkestone, England.

Rice's "Evangeline" and Sousa's Band were the attractions at Manhattan Beach, N. Y.

Billy Curtis and Belle Gordon appeared at Pastor's Theatre, New York. Coney Island, N. Y., was called West Brighton.

The bill at the Central Opera House Music Hall, New York, included Culhane and St. Felix; Meyer Cohen; Jack and Rosa Burke; La Moyne Brothers; Halliday and O'Brien; Helen Chase; William Mitchell; Ed Estus and Flora.

The bill at Koster and Bial's Roof, New York, included Marie Dressler; Terry and Elmer; The Newsboys Quintet; Joe Flynn; Trio Bearnais; Jenny Valmore; Josephine Sabel; Ugo Bodi; and the Edison Vitascope.

Rialto Rattles

DESPITE PROHIBITION

Many a man in the American army is a private still.

WHO CAN TELL?

A recent picture release this month is advertised as *Is Life Worth Living*, with Eugene O'Brien?

WAS

Conan Doyle thinking about golf when he wrote "The Sign of the Four?"

WELL, ANYWAY

There's one thing George Cohan got away with—he was the last one in American to have a "Tavern" open.

Now that it is closed, he can once again say, "Uncle Sam, I'm your boy!"

EVERY NIGHT

Is "Ladies Night" at the Eltinge, during the run of the play—but where does this come in on the matinees?

IF

The Dolly Sisters send Harry Fox dolls, what would the Fairbanks Twins give a-*way*?

HOW

The moths must be raving at the imitation furs laid away *this* Summer!

LONGFELLOW WROTE

"Evangeline," Ed. Rice produced "Evangeline" and more performers have player both the front and the hind legs of the cow in "Evangeline" than there are seats in the New York Hippodrome.

BETWEEN YOU AND ME

With pictures now being run in New York's largest amusement palace, we wonder whether Burnside will admit they are now showing some *reel* scenes at the old Hipp.

THERE ARE

No doubt some performers broke this Summer, who played nothing but benefits last Winter. Where does the "benefit" come in?

ISN'T IT ODD

That none of the mimics have done a Pitrot? Perhaps few of the generation of today remember Richard the First's "My next imitach—"

AFTER THE FALLS

Would it be proper to refer to Barney Ferguson, formerly of Ferguson and Mack, as a "rising young comedian?"

WHERE THE PUNCH COMES IN

Rose Gleason, who is good at figures, according to her own admission, says she needs a C. P. A. to ascertain exactly how much she owes at the conclusion of one of those "ensemble" luncheons at Schraft's Tea Room.

This goes to prove that besides figures one has to be clever at a "number" of things.

NOT MRS. LEWISOHN

Edna May and Eddie Mansfield are both playing at the Campus Cafe. Eddie says he won't go into vaudeville next season, but Edna May.

THEN AND NOW

Henry Hale, who claims relationship with the famous Nathan Hale of history, was discovered by a policeman in his apartment surrounded by a copper still, three tubs of sour mash and a bottle of "moonshine" whiskey.

Nathan Hale had but one life to give for his country—Henry Hale, but one "thirst" to give for his.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

LONDON MANAGERS SEE END OF ALL TOURING COMPANIES

Committees Representing Owners and Touring Managers Hold Meetings and Are Trying to Better Road Conditions—Touring Companies Now Limited to Cheap Melodramas and Revues

LONDON, June 27.—The recent meeting of a joint committee of the Theatrical Managers' Association and the Association of Touring Managers to consider plans for the betterment of the business of both resulted in the setting of a date on which the touring managers will convene to discuss what will be done.

The Theatrical Managers' Association, the membership of which is composed of theatre owners and lessees from all over Great Britain, have just recently realized that their business was suffering on account of the scarcity of road shows due to their exorbitant demands. During the inflated prosperity of the war they took advantage of the large number of companies on the road and raised their own share of the box-office receipts and also cut down on their share of the expenses of engagements, thus throwing the greater part of the burden on the shoulders of the touring managers.

Due to this fact the touring managers found they could not afford to take the chance of going out on the road, and consequently the road business has suffered. Practically the only shows that tour now

are the cheaper melodramatic companies and musical revues. None of the companies that play in the West End ever go on tour, and hardly any No. 1 companies.

On this account the theatre managers find themselves short of companies of any description whatsoever to fill their time, and see that because of the cheapness of the shows that do play their houses that they are losing the confidence and custom of the theatregoers.

The Theatrical Managers' Association have also strongly denounced the practise of booking by agents. A resolution adopted by this organization says, "The Association strongly deprecates this practise as being a very dangerous precedent inimical to the best interests of the theatre."

Many of the leading provincial theatres have closed their doors to plays and gone over to either picture or variety. They have been forced to do this or book the second-rate and third-rate revue companies.

It is expected that the Theatrical Managers' Association and the Association of Touring Managers will come to an agreement whereby both can operate on a co-operative basis.

ANIMAL BILL KILLED

LONDON, June 27.—The Performing Animals (Prohibition) Bill is dead. It was killed in the House of Commons Friday, being negative on the third reading without a division being called. Thus are justified those opponents of the bill who declared that the existing law is sufficient for the purpose of safeguarding the interests of all animals. The victory of the antagonists to the measure was more complete than that contemplated by the most optimistic among them.

During the debate in the House Mr. O'Grady said that the bill was "leveling gross and infamous charges against a body of men whose livelihood is at stake, and who love animals as much as we do."

An amendment, by which it was proposed to take away the authority to license persons to exhibit, or train animals for exhibition, being defeated, the debate developed in such a way that Lieut. Commander Kenworthy begged leave to withdraw the bill, but instead the third reading was proceeded with with the result mentioned above.

EMPIRE MAY BE SOLD

LONDON, June 27.—The Empire Theatre, which was reported to have changed hands last week, has not as yet been sold, according to the statement of Sir Alfred Butt, owner of the house.

Sir Alfred Butt, who had just returned from a trip, stated that he had received an offer from Mr. Hamilton Baines on behalf of a Cardiff syndicate, but had not accepted it. He said that he was still open for offers, and that if a suitable one was made the Empire would be sold.

FASHION PLATE FOR MOSS' TIME

LONDON, June 19.—The Creole Fashion Plate will sail from New York June 25 for a tour of the Moss' Empire time. Margaret McKee arrived recently on the Celtic and Robby McLean, ice-skater, is expected soon, having sailed June 14 on the "Aquitania."

AM. ACTS OPENING

LONDON, June 25.—"The Creole Fashion Plate" and Princess Wahletka, the Indian mind-reading act, open here for a tour of the Moss Empire, July 4th.

LONDON'S SLUMP INCREASES

LONDON, June 25.—London is in the worst theatre slump it has ever known at a time, too, when its theatre season is ordinarily going full blast and when theatres usually do their best business. Last Saturday night twenty-five shows closed, so that the minor actors and the stage hands are in great distress.

A group of performers who have been playing in the revues which closed recently has taken the Royalty Theatre on a co-operative basis for the production of pieces on their own account. But this does not help the great numbers of performers who have established little or no reputation and they are forced to call upon the stage benevolent societies for relief.

Many reasons are given for this unexpected slump in the middle of the season. Some attribute it to the hot weather which London has had recently and the consequent indifference to indoor amusement. But the reason held out by most of those whose knowledge of the theatrical business is deep is the tightening of money and the absence from London of the usual crowds of summer visitors.

TO DO "PEDDLER'S BASKET"

LONDON, June 27.—Norman Macdermott, director of the Everyman Theatre, reports fine business with "Man and Superman." He will follow that play presently with a novel entertainment called, "The Peddler's Basket." It will include songs and dances, British and foreign, and sundry plays and playlets, including a new operetta, score by Clive Carey, libretto by A. A. Milne.

"OLD BILL M. P." IS NEW PLAY

LONDON, June 27.—Capt. Bruce Bairnsfather has written a new play around his famous soldier-character. It is entitled, "Old Bill, M.P.," and, as may be guessed, will show that veteran confounding sundry persons' politics, besides frustrating their more or less knavish tricks. It is understood that it is a highly amusing play.

LEADER WRITING OPERA

LONDON, June 27.—Mr. Robert Cox has been engaged to write the music of a new light opera, and has accordingly vacated his post as conductor of "Gipsy Princess," at the Prince of Wales'.

"OUT TO WIN" OPENS

LONDON, June 25.—A new play somewhat on the style of "Bull-Dog Drummond," made its appearance at the Shaftesbury Theatre here produced by Robert Courtneidge. Roland Pertwee and Dion Clayton Calthrop are the authors of the new production, which is called "Out to Win."

The piece is of the sensational melodrama type, being worked around a gang of villains who pursue their victim (and the audience hero), in an effort to secure the plans to a radium mine. The main scene is laid in a torture chamber, where the villains try, by means of thumb-screws, to squeeze out of the hero, the location of the mines, or the papers. However, he is saved by the girl, who originally was a member of the gang, and through whom he was captured.

The piece cannot hardly be taken seriously for so many impossible situations are placed in it.

BOOKING CANADIAN TOURS

LONDON, June 27.—Mr. George Driscoll, who controls a long list of theatres for the Trans-Canada Theatres, Limited, has just arrived from Canada with the intention of interviewing leading actresses and actors and interesting them in tours in Canada. Mr. Driscoll states that he can give at least twenty-five weeks' booking with the added inducement that this includes only four one-night stands. In connection with the tours in Canada, the possibility of a United States engagement may arise, in which case a working arrangement between Mr. Driscoll and the Shuberts and A. L. Erlanger will be brought into play.

ROYALTY RE-OPENS

LONDON, June 27.—Albert de Courville reopened the Royalty last Tuesday and presented a new French adaptation named "The Cinema Lady." It was originally written as "La Dame du Cinema" by Nancy and Rioux, and was a great success in Paris. The cast at the Royalty includes, Miss Edna Aug (who plays the name part), Miss Frances Wetherall, Miss Phyllis Black and Miss Mary O'Farrell. Messrs. Harvey, Deverill, Berlyn, Stone and Cronin compose the male part of the cast.

ACTRESS HELD FOR THEFT

LONDON, June 24.—Victoria Monks was arrested here with Arthur Simmons on a charge of having conspired to steal and receive a dressing case containing a diamond cluster bracelet, a gold purse, chain, and other articles valued at 1,500 pounds, between last Dec. 20 and 23. The property belongs to Mrs. Price Hughes. Miss Monks was held in 1,000 pounds bail.

"OUT TO WIN" PRESENTED

LONDON, June 25.—Robert Courtneidge produced a new play at the Shaftesbury Theatre entitled, "Out to Win."

The piece is the joint work of Dion Clayton Calthrop and Roland Pertwee and has to do with contending financial interests for the acquisition of a large amount of radium.

"FAMILY AFFAIR" POSTPONED

LONDON, June 12.—Mr. William Holles, who produced "A Family Affair," Agnes Blane's comedy, at Blackpool and Manchester, has obtained the author's consent for the postponement of the West End production till the autumn.

"TO-NIGHT" TO TOUR

LONDON, June 25.—J. H. Shaw and T. C. Wray will tour next season in "To-night's the Night."

"The Quaker Girl" is in its hundredth week and is booked solid for the coming season.

MARIE LOHR TO VISIT CANADA

LONDON, June 24.—Arrangements are now being made for the appearance of Marie Lohr and her company in Canada next season.

UNION CONTRACT ACCEPTED

LONDON, June 25.—An agreement providing for minimum salaries for principals, payment for rehearsals, minimum salaries for choristers, and payment for extra performances has been drawn up and accepted by the newly formed actors' union in South Africa, the Associated Actors and Artists of Africa, and the African Theatres, Ltd., the leading firm in South Africa, for the settlement of the differences which the parties in the dispute have been considering for some time past.

The new standard terms agreed upon are in part as follows:

The minimum salary for all principal actors and actresses in opera, revue, drama, farce or comedy, shall be £10 per week of eight performances. Every performance in excess of eight per week shall be paid for at the rate of one-eighth of the weekly salary, and any performances not given by the actor or actress shall be deducted at the rate of one-eighth of the weekly salary for each performance so missed. No deduction shall be made for matinees not called for by the management.

All wardrobe, footgear, headgear, tights, and wigs for pantomime, musical comedy, revue, grand opera, comic opera, and concert party will be supplied by the management.

Utility and small part actors and actresses shall rehearse for two weeks prior to the opening of a new season without payment, but any period of rehearsal in excess of two weeks shall be paid for by the management at the rate of half-salary.

The preceding clause will only apply in respect to rehearsal taking place when the company are not actually playing and receiving salary therefor.

The minimum salary in Johannesburg for all choristers and dancers (male and female) as above, who have had twelve months' theatrical experience shall be £5 per week. Every performance in excess of eight per week shall be paid for at the rate of one-eighth of the weekly salary, and any performance not given by the chorister or dancer shall be deducted at the rate of one-eighth of the weekly salary for each performance so missed. No deduction shall be made for matinees not called for by the management.

For choristers and dancers with no previous experience the conditions shall be the same as appear in Clause 1, except that the minimum salary shall be £4 per week in Johannesburg, but in the event of such beginners being sent on tour the rates of pay and deductions applicable to experienced choristers and dancers will apply.

3. The minimum salary payable to all choristers and dancers, whether experienced or otherwise, whilst on tour, shall be £6 per week. The term "on tour" shall be understood to mean any place outside the municipal area of Johannesburg.

Payment at the rate of time and a half shall be made to every chorister and dancer for any performance given on Christmas Day and Good Friday only.

Local choristers and dancers shall rehearse for two weeks prior to the opening of a new season without payment, but any period of rehearsals in excess of two weeks shall be paid for by the management at the rate of half salary. All chorus and ballet from overseas shall be paid half salary from time of arriving in Africa until the company open.

The preceding clause will only apply in respect to rehearsal taking place when the company are not actually playing and receiving salary therefor.

OXFORD PAYS 10%

LONDON, June 27.—The twenty-ninth annual meeting of the Oxford Limited, was held last Friday at the Oxford Theatre. The directors' report for the year ended April 30 last shows a profit of an amount sufficient to bring the dividend up to ten per cent for the year.

C. B. Cochrane, who is responsible and will be for some years to come, for the entertainments at the Oxford, is to be congratulated cordially on such happy results.

Harry Rose is now singing for Okeh records.

Halls and Fenton open on the Polite time at Bridgeport July 18.

Roy Cummings replaces James Carson in the Winter Garden Show this week.

Fiske and Fallon open on the Loew time August 20; direction of Al Grossman.

The Shelly Sisters open at Healy's, Boston, June 29; placed by Harry Walker.

Masters and Kraft sailed last week on the *Olympic*, to open at Glasgow, Scotland.

Violet ("Gypsy") Woods is breaking in a new single act in Brooklyn this week.

Sands and Brewster will be seen around New York in a new vaudeville act shortly.

Ehrlich and Winston have been booked to play the Albee Theatre, in Providence.

Bessie Browning, who has just finished the Orpheum circuit, is now back in New York.

Little Caruso has been booked for the Shelburne, Brighton Beach by Harry Walker.

Al Eley has been placed at the Hotel Brighton, at Brighton Beach, by Harry Walker.

Sibyl Vane sailed for England last week and will appear at the London Coliseum, August 9.

Canzano and Schwab have split as a team, and Tom Canzano will do a single in the future.

Jim Gillespie left New York last Saturday for a two weeks' vacation in the mountains.

The Wynn Sisters, formerly with Kavanaugh and Everett, are now with "Steps and Melodies."

Worth and Bowen, a sister team, opened at Healy's Boston, this week; placed by Harry Walker.

Joe Laurie is back in New York after a forty-six weeks' vaudeville tour of the Orpheum time.

The Gossman Twins' act, under the direction of Paul Allen, has been taken off to be restaged.

Maurice Cole has been booked for the Shelburne Revue at Brighton Beach by Lillian Bradley.

Louis Mann will appear next season in "In the Mountains," by Sam Shipman and Clara Lipman.

Rogers, Bennet and "Traps" open on the Loew time at the Victoria, July 4; direction of Paul Allen.

Pauline Frederick will appear under the management of A. H. Woods next season in "Fires of Spring."

Florence Norman has been engaged by John Murray Anderson for the Greenwich Village Follies of 1921.

Vera and Arch open on the Loew time at the American, last half week July 4; placed by Al Grossman.

Alexander Loftus is appearing in the Moss Empires in "Serving Two Masters," a playlet by Ben Barnett.

The Blossom Sisters opened at the Shelburne Hotel, Brighton Beach, last week; direction of Harry Walker.

Maude Beaudry, formerly of the Four Ushers, has joined "Harmony Land"; direction of Rath and Garron.

Keefe and Lily open on the Loew southern and western time July 25, at Knoxville; direction of Al Grossman.

ABOUT YOU! AND YOU!! AND YOU!!!

Allen K. Foster has been engaged as one of the general stage directors for the Shuberts on a long term contract.

Pat Lannigan, of Dawson, Lannigan and Covert, has been granted a divorce from his wife, Bessie Briggs Lannigan.

Stuart Robson, Jr., son of the famous comedian, has been signed by Dillingham for one of his next season's shows.

Roy Cummings, the acrobatic comedian, opened with "The Whirl of New York" at the Winter Garden on Monday.

Lynn Starling has been booked by Leslie Morosco for "The Famous Mrs. Fair," which will open in August.

Bicknell, the clay modeler, opens for Loew the last half of this week at the Avenue B; placed by Al Grossman.

Pulver and Reuter are spending their summer's vacation at Milford, Connecticut; they will do a three-act next season.

Helen Hayes sailed Saturday on the *Olympic* for her first visit abroad. She will be starred next season in "The Wren."

Ralph Coleman, Eva Lewis, Al Brodie and Harry Chase have been placed by Harry Walker with the George Fisher Co.

Bert Reynolds and Harry Donnelly, formerly at Perry's Coney Island, are now playing at Parkview, Park Circle, Brooklyn.

Constance Campbell Bennet, daughter of Richard Bennet, the actor, eloped recently and was married to Chester Moore-head.

McCloud and Norman closed their season on the Keith time recently and will rest for a few weeks during the heated period.

Beaumont and King, who closed on the Sun time recently, will open on the Loew time in two weeks; direction of Mandel and Rose.

Jos. E. Howard and his wife, Ethelyn Clark, will open in a new act at Proctor's Mount Vernon Theatre during the week of July 4.

Ralph Coleman has closed with the "Four Jacks and a Queen," and will be seen in a new act shortly; direction of Harry Walker.

Hale Norcross, James Seeley and William H. Sams, will appear next season under the management of Adolph Klauber in "Like a King."

Hale Norcross, James Seeley and William H. Sams will be seen in the cast of "Like a King," to be produced by Adolph Klauber in the Fall.

Alice Weaver, toe dancer, formerly with Ernestine Meyers, is playing Healy's Boston this week; direction of the Walker Theatrical Exchange.

Leonore Masso, who was last seen in "The Mirage," is now preparing a vaudeville version of Synge's "The Playboy of the Western World."

Katherine Murray closed her season in vaudeville last week, and will rest during the Summer months, and will open next season with a new act.

William Waldron, manager of the Boro Park Theatre, which closed on Sunday, is leaving for the mountains this week to rest during the summer.

Vic King and Bert Ralton, formerly with Art Hickman, and who just returned from Havana, sail on the "Imperator" this week to appear in London.

The Ziras have been given a blanket contract for twenty-five weeks over the Gus Sun time, opening September 4, at Toledo; direction Eddie Fredriks.

Barbara Castleton denies she is to wed Willard Mack when she secures a divorce from her present husband, George Zimmerman, whom she is now suing.

Ollie Palmer, formerly Fredriks and Palmer, is breaking in an act out of town this week with Jack Cook, formerly Cook and Oatman and Cook and Mayo.

Francis Elliot sails for Berlin June 30 on the *Minnehaha*, to take a six months' vacation, his first in fifteen years. While abroad he will visit his relatives.

Eppie Mona, a singer and dancer, who has just arrived from the Pacific Coast, has been added to the cast of "The Broadway Whirl," at the Times Square.

Dawson, Lannigan and Covert closed their season on the Loew time at the Victoria and will open on the United time the latter part of August at Toledo.

Mlle. Vilheda, premiere danseuse from the Royal Opera House, Copenhagen, has arrived in New York under contract to appear in the Greenwich Village Follies.

Harry Foesman recently closed with "Three Wise Fools," after having played three consecutive seasons and giving nearly a thousand performances without a miss.

Etta Harrigan, who went to Healy's, Boston, for one week and stayed eight, has returned to New York, and will open shortly in Atlantic City; direction Harry Walker.

Nellie Fallon, of C. B. Maddock's office, and Helen Schneider, of the Thos. Ince office, are leaving July 2, for a trip to the Coast, where they will spend a month's vacation.

Olga Petrova arrived last week on the *Ryndam*, to start rehearsals in "The White Peacock," in which she will appear next season under the management of the Selwyns.

Katherine Adolph, the Henry Sisters, Irving Glick, Harry White and Eddie Murray, are appearing in the revue at Perry's Coney Island; direction of Al Davis and Gabey Perry.

Little Billy, who closed recently with "Linger Letty," Charlotte Greenwood's musical play has signed for next season to appear in a new play in which Miss Greenwood will star.

Salvo, of Salvo and Gertrude, fell down and hurt his back while on his way to a rehearsal at the theatre last week. He was taken home and the booking for the week cancelled.

Lina Abarbanell is endeavoring to get together as many of the original cast as possible in order to present a revival of "Madame Sherry" in which she starred some years ago.

Mrs. Earl Carrol sailed last week for Biarritz, where she will discuss with the Rostand family the adaptation her husband made of Edmond's play, "The Last Night of Don Juan."

Grace Shain Erb, known in the profession as Grace Field, and who was recently hostess at the Little Club, is suing her husband, William Maurice Erb, for divorce on statutory grounds.

Bill Herschell of the Indianapolis *News* Robert C. Tucker of the *Star* and Walter Hickman of the *Daily Times*, will be guests at Keith's annual party for newspaper men in New York early in July.

The Jordan Girls, Randow Trio, Gillette's Monkey Pantomime, Holland and Dean, and the Mirano Brothers, played Carlin's Liberty Heights Park, Baltimore, recently and Joe Jackson was featured last week.

Mike Scannell, the back-stage guardian of the Colonial Theatre, which is now closed for the Summer, will leave next week for Mt. Clemens, where he will spend a vacation, until the house re-opens.

Allan K. Foster, who staged many of the dances and ensembles in "The Whirl of New York," now playing at the Winter Garden, has been given a long-term contract as a general stage director by the Shuberts.

Mr. and Mrs. George Nagel announce the birth of a son on June 22 at the Miserecordia Hospital. Mother and son are doing nicely at the hospital. They were attended by Dr. Amey, the N. V. A. physician.

Kitty Kirkham (Mrs. Schaeffer), formerly well known in the Western vaudeville houses, was married recently at San Diego, Cal., to I. Kirk Smith, who was a member of the CLIPPER's editorial staff some years ago.

McMahon and Adelaide closed their season last week at the American and will rest for the summer at Highlands and will open on the Loew time the first week in September on a thirty-five weeks' blanket contract.

Stevens and Bordeau, in "The Boy From Home," who just finished the Wilmer and Vincent time, closed their season at the Cross Keys in Philadelphia and will rest for the summer at their home in Sandy Hook, Connecticut.

Leona Salvor and company, which includes John Markl, formerly with "Sometime"; Lillian Hyatt, Daniel Grant and August Thorne, broke in a sketch entitled "From Poree," last week out of town; direction Tom Rooney.

G. Horace Mortimer, who was formerly director of publicity for the Orpheum Circuit, is now directing the publicity for the British convict ship "Success," which is anchored at the foot of 129th street and the Hudson River for exhibition to the public.

Midgie Miller introduced a new song and dance act Monday on the Walton Roof, Philadelphia. Others on the bill are the Four Wright Girls, a song and dance turn which was with the "Sun-Kist" company in California, and Dingle and Delaney, dancers.

F. C. Vreeland, dramatic critic on the staff of the New York *Herald*, was married last Saturday to Miss Alida Blanche Schaibley, at the home of the bride's parents, New Brighton, Staten Island. Mr. and Mrs. Vreeland started on a trip to Canada for their honeymoon.

Helen Simanowith, secretary to H. C. Carson of the Orpheum staff, who is to be married July 4 to Jos. C. Mackerer, will be presented with a floor lamp as a wedding present by the members of the press, law and auditing departments of the New York office of the Orpheum circuit.

Rene Titus, a young girl from Troy, who is known by the folks back home as Ruth Taylor, has been playing opposite Mr. Fassett in the production of "Nightie Night" being given by the Fassett Players at Albany. This is her first professional engagement and she is meeting with success.

Marjorie Lake, who was operated on at St. Vincent's Hospital, Los Angeles, April 27, has recovered and will rest at her home, 2411 Norton Avenue, Kansas City, for the next two months. She will return to vaudeville in August. Miss Lake has been in pictures for the last two years in Los Angeles.

BURLESQUE

COL. CIRCUIT READY FOR OPEN SHOP

FORTY WEEKS FOR NON-UNION MEN

At a meeting of the Burlesque Producers' Association, held Monday in the Columbia Theatre building, the details of the "open shop" policy under which all theatres and shows on the Columbia Burlesque Circuit will be operated next season, were completed. Arrangements were also perfected for putting a uniform schedule in operation simultaneously on the entire circuit, in both theatres and productions, on Labor Day, when the season will be opened officially.

While advance reports of the "open shop" plan of the burlesque enterprises have been published, it was generally believed that a compromise would eventually be effected between the burlesque men and the employees, but preliminary proposals for a reasonable reduction in the wage scale, made to the unions by the theatre owners, simply brought back terse refusals, and in some instances a warning that unless contracts were promptly signed an additional increase would be demanded for the forthcoming season.

Realizing that a reduction in admission prices would have to be made next season, in order that burlesque can compete with other branches of the amusement trade, and looking back to the disastrous ending of last season, when business dropped far below normal, the men who have large investments at stake saw the "open shop" movement as their only salvation.

The defensive forces accordingly proceeded to register applicants to man their theatres and productions next season now have sufficient men registered to face any emergency that may arise.

It was decided to issue contracts July 1 to all stage hands and musicians throughout the circuit. These contracts are now being prepared and will provide for a season of forty weeks or more, with transportation to and from opening and closing points to New York for all traveling crews.

Each show will carry three men—a stage carpenter, property man and musical director. Should a producer wish to carry an electrician to handle special electrical effects, it will be optional with him, but all such electricians will work back stage, the theatres being obliged to supply electricians to supervise the spot lights and flood lights.

The theatres will supply complete orchestras, with the exception of the leader, who will be supplied by the show. This eliminates the extra leader, one of the principal reasons for the "open shop" movement. Heretofore, both the show and the theatre had leaders; the house leader, while receiving a leader's salary, being obliged only to fill in the orchestra, directing only the overture, intermission and exit music. Incidentally, burlesque is the only branch of amusements where two leaders were forced upon a theatre for each show.

The theatre managers will engage any extra men necessary to handle any show. The "yellow ticket" system is thereby automatically abolished, the "yellow ticket" system being a union ruling whereby the union locals decided how many men a production would need in each town played. Heretofore, if a producer opened his show with several extra men, generally hired to expedite handling the show for its opening, he was forced to employ the same number in every town played, regardless of changes, reduction of scenic investiture or the necessity of no more than his regular crew.

Next season there will be no preliminary engagements on the Columbia Circuit, and each producer will have an opportunity to rehearse his production in the theatre where he is scheduled to open his regular season.

A general meeting of all members of the Burlesque Producers' Association will be held in New York Monday, June 27, when the crews will be assigned each show and contracts prepared for immediate issuance.

CHANGES IN COLUMBIA ROUTES

Several changes will be noticed in the Columbia Wheel Routes, as planned for the coming season. The Montreal date will be played the week following Toronto, instead of the week following Syracuse and Utica. Shows will avoid the double trip in and out of Canada, having only two declarations and examinations instead of four.

From Montreal the route will be Buffalo, Rochester, Syracuse, Utica, Albany, etc., and negotiations for the changes in the New England territories will not be completed for a week or ten days, owing to the absence of an interested house owner, on a western tour.

MARGIE PENNETTI ON VACATION

Maggie Pennetti left Kahn's Union Square last Saturday night for two weeks' vacation. Kahn has but three principal women this week, Frances Cornell, Kitty Warren and Jessie Reese. Shirley Mallette will open next week, adding another woman to the cast. She will remain until the last week in July. Billy Spencer will close his three weeks' engagement Saturday night and I. B. Hamp will open next week.

KIDDIES' BENEFIT JULY 16

Jack Macauley will hold his annual "Kiddies' Day" at St. Michael's Home at Green Ridge, Staten Island, this year on Saturday, July 16. Macauley would like to hear from any of the performers who would like to appear at this benefit, as it is for the orphans and it only comes once a year. Macauley can be reached at his headquarters at the Olympic in New York.

BURLESQUERS ON VACATION

LAKE TON, Pa., June 25.—Harry S. LaVan, Mr. and Mrs. Billy Gilbert, Bert Bertrand, Gertrude Ralston and Ruth Barbour are spending the summer at the Black Cat Cottage, Harvey's Lake, this place, and will remain until the call for rehearsal. LaVan goes with Lew Talbot's "Baby Bears" this season.

NORA HENRY SAILING

Nora Henry of the "Golden Crooks" Co. will sail July 12 on the S. S. *Albania* to visit her sister in Belfast, Ireland. She will also include London and Paris in her trip before returning to America on August 12, to go with the Greenwich Village Follies Road Show for next season.

GEO. HART IS RESTAURANT MGR.

LAKE HOPATCONG, N. J., June 18.—George Hart, well known comedian in burlesque, is spending the Summer here. He is managing Hawley's American Chinese Restaurant in Lee Pavilion. He also has charge of the hotel part of the pavilion, which has ten rooms.

LEWIS TO MANAGE MAJESTIC

Sam Lewis, who has been managing the People's Theatre, Philadelphia, the past two seasons, will manage the Majestic, Jersey City, next season. Jimmy Powers, who managed this house last season, is now managing the Keith Hippodrome in Cleveland.

JACOBS PLANNING LONG TRIP

Harry Jacobs, of the firm of Jacobs & Jermon, will start on a tour of the world shortly after the opening of the season of the Columbia Circuit. Mrs. Jacobs will accompany him. They will be away about six months.

NEW NAMES FOR THE AMERICAN SHOWS

MAJORITY TO HAVE NEW TITLES

Many of the shows on the American circuit will next season go out under another name. A few of the old-time standard names will remain, but there is a tendency to change the titles of the greater number of the shows. The following is a list of the shows that will tour the American circuit:

Peck and Jennings' "Jazz Babies," Lew Talbot's "Lid Lifters," Hurtig & Seamon's "Puss Puss," Billy Vail's "Grown Up Babies," Henry Dixon's "Big Sensation" will be called Dixon's Big Review, Harry Strouse's "Girls From the Follies" will be called "Pell Mell," Charles Franklyn's "Round the Town" will be called "Ting a Ling."

Sim Williams' "Girls From Joyland," "Tittle Tattle" will be changed to "Little Bo Peep"; Joe Wilton will call his show "Hurly Burly" again, Pat White's Show will be called "Wine, Women and Song," Frank Damsel's "Cute Cutie" will be renamed "Pacemakers," The Bathing Beauties will retain that title.

The "Beauty Trust" and the Stone & Pillard Show will be renamed later. George Jaffe's "Joy Riders" will be called "Chick Chick," Kewpie Dolls will not be on the circuit. "Broadway Bells" will be called "Miss New York Jr.," the "Social Follies," "Sweet Sweeties" and "Parisian Flirts" will not be changed. "Razzle Dazzle" will be known as "Harum Scarum."

Tom Sullivan's "Mischief Makers" and "Monte Carlo Girls" will still be known as the same. "Tid Bits" will be changed later. Lew Talbot's "Tempters" will be called "Baby Bears."

Mike Kelly's and B. F. Kahn's "Cabaret Girls," I. M. Weingarten's "Whirl of Mirth," Jack Reid's "Record Breakers," Jimmy Cooper's "Beauty Revue," the "All Jazz Revue" and E. Thos. Beatty's "French Frolics" will remain the same.

"Naughty Naughty" and "Tiddle de Winks" will be given new names. Joe and Frank Levitt's "Some Show" will have the same title as last season. Rube Bernstein's "Follies of Pleasure" will be known as "Broadway Scandals" and the "Kandy Kids" will remain the same.

TROCADERO CLOSES

PHILADELPHIA, June 27.—The Trocadero Theatre closed its season last night. It will be extensively altered and re-decorated, and will open in the Fall with its regular burlesque program. Manager Robert E. Deady and the same staff of house attaches will remain in charge.

ALTHEA BARNES SIGNS

Althea Barnes, who was with J. Herbert Mack's "Maids of America" last season, has been signed by Charles Waldron for his Frank Finney Revue, which takes the place of the "Bostonians" on the Columbia Circuit next season. He also signed last week the Versatile Four.

BURKE & LILETTE RE-SIGN

Burke and Lilette have re-signed with E. Thos. Beatty for the coming season. They are spending the summer at Long Branch.

THE ROSES SIGN

Dan Dody has signed Harry and Nita Rose for his "Sugar Plums" for next season.

"WHIRL OF PLEASURE" AT UNION SQUARE BRIGHT AND PLEASING

Billy Spencer called his show at Kahn's Union Square last week "The Whirl of Pleasure" and the "Follies." It was a bit show intermingled with pretty numbers and catchy music. Some of the bits that he produced we have not seen at this house in over a year. Both Spencer and Joe Rose were very funny in the bits and scenes and kept the audience in a happy frame of mind all Tuesday evening and it was a good hot night, too, so that they did well to get the laughs they did under the circumstances.

The girls worked hard with the seventeen numbers including the openings and finales; it was too much for them for the hot night. Joe Lyons again did himself credit as a straight man, as he surely "fed" the comedians for many laughs. He looked neat in his several changes of wardrobe.

Johnny Kane was in a number of the bits, read his lines carefully and worked hard. Eddie Welch did not have very much to do; he was in only a few bits.

Francis Cornell, a capable burlesque woman was in many of the bits and worked exceptionally well with the comedians; she never missed a laugh. Her numbers all went over fine. She wore pretty costumes.

Kitty Karren "pepped" things up with her usual speed and did some clever dancing in one of her numbers. Her dresses looked pretty.

Margie Pennetti handled her numbers well, wore dresses that were becoming and worked nicely in the scenes.

Jessie Reese, whose cultivated voice was heard to an advantage on several occasions, was well received. Miss Reese looked most charming in her dainty dresses which blended well with her auburn hair.

Right after the opening chorus Margie Pennetti sang a verse and chorus of "Up to Mars" nicely. Miss Reese then sang "Now You See" prettily. Miss Cornell offered "You Can Tell" well and Kitty Warren sang "Aunt Jamima" with a dash of "pep."

The "I Don't Know" bit was first with Rose, Spencer, Lyons, Kane and Miss Cornell working in it. They put it over all right.

Miss Pennetti then offered "In Santa Barbara" assisted by the chorus very well.

The "grip" bit was next, Spencer, Rose, Welch and Miss Reese did it to the satisfaction of those out front. Spencer with his Irish reel and Rose with his few funny steps helped the scene along.

Miss Reese sang the "Heart of Italy" exceptionally well, she was assisted by the chorus.

The "stenographer" bit was well done by Rose, Spencer and Miss Cornell.

Kane offered "Who'll Be the Next One," singing it nicely with the chorus, finishing with a dance that brought forth a big hand.

The "Pussywillow" bit was amusing and went over nicely as Spencer, Rose, Lyons and Miss Warren did. The only thing, Rose seemed rather afraid of the cat.

Miss Cornell sang "All Over Now" and did it well.

In the "vampire" bit Rose, Spencer, Kane and Miss Pennetti worked. This bit went over very well and Miss Pennetti worked very naturally.

Kitty Warren put "Oh Boy" over for several encores. She displayed plenty of pep in her number and the girls worked nicely in it.

In the opening of the burlesque, Rose was funny in his "singing" bit with the orchestra. Spencer was also in this bit.

In the "mind reading" bit that went over very well Spencer, Rose and Miss Cornell worked this bit up in good shape.

Miss Reese sang "Pucker Up and Whistle" sweetly, she was not alone assisted by the chorus, but by all the principals as well. This number was the big one of the show, taking a number of encores. All the principals worked it up great.

The "Dummy" bit was next, being done by Rose, Spencer, Lyons, Kane and Miss Warren.

Miss Pennetti followed this bit in a song and it seemed a shame to have her follow it and try to sing, when she could hardly be seen through the smoke from the gun fire, that was in the previous bit. No less than eight or ten shots were fired, right before she came on. Trying to sing that way it must have been hard.

The "crying" bit was next, Spencer, Rose, Lyons and Miss Pennetti doing it, put it over.

Miss Cornell then sang "Alpine Blues" and surely put it over for fine results.

The "gambling" bit "one to nine," was next and it was well given by Rose, Spencer and Welch.

Kitty Warren did well with "Down Yonder" assisted by the girls.

In the "coat" bit Spencer, Rose, Lyons, Kane and Miss Reese worked very fine and put the bit over well.

SID.

MELODY LANE

SYNDICATE STORES START DRIVE TO LOWER PRICE ON MUSIC

Kress & Co. Claim Average Popular Number Should Be Sold at Ten Cents, and Unless Cut Is Made, State That They Will Withdraw from Business

The S. H. Kress & Co. firm of syndicate stores in which is handled a considerable volume of sheet music, have commenced a drive for the lowering of the price on sheet music and this week sent a letter to music publishers, in which they say among other things that the average popular number should be sold at ten cents per copy. They further state that it is an injustice to the public to charge twenty-five cents for some of the songs and unless publishers are willing to place their relations with the public on a constructive basis, that they must withdraw from the sheet music business.

This letter will, it is said, be followed by letters from other syndicates based along the same lines and a concerted effort on the part of the syndicates made to force the music men to accept a lower price for their publications.

The letter from the Kress Syndicate, which controls over a hundred stores in which music is handled is reproduced herewith and speaks for itself:

Dear Sir:

Back to normal. We hear it on all sides. This seems to be the slogan adopted by the general public. We are fast approaching it in the majority of lines. A fair percentage of prices today on various commodities are at or near a pre-war basis, with the exception of sheet music.

Phonograph records and player rolls can be purchased today at about fifty percent less than pre-war prices.

Why should sheet music be 25 per cent higher than in pre-war times?

If the overhead expense causes these high prices, then the overhead is too high. Railroads and manufacturing concerns all over the country are meeting the present conditions by cutting their overhead. They are eliminating unnecessary offices and help, thus reducing the cost of production, and the public is deriving the benefit.

Something must be done to stimulate enthusiasm in the music business. The buying public have lost their interest in sheet music. There was a time when it

may have seemed necessary to sell sheet music at 25c for 10c music. Publishers have practically "killed the goose that laid the golden egg" by publishing nearly every number as a high priced number, when in reality many are only 10c numbers and are not worth the price we are trying to obtain.

If some of the hits were sold at a 10c price, many more copies would be sold and more people attracted to the music departments, and instead of being an isolated spot in the store, the music department would promote activity as in olden days.

While some few numbers might be worth 25c and possibly more, the average popular number should be sold at 10c.

Twenty-five cents for sheet music puts us in the luxury class. We are not dealing in luxuries. No concern can throw its heart into selling something that it knows is not worth the money and unless something is done to promote a popular selling price on a substantial percentage of popular numbers, it will be necessary for us to discontinue handling sheet music entirely, as the space could be devoted to some line on which a substantial volume could be obtained and in which we could feel that we were giving the public full value, which we cannot do at the present time when we charge 25c for 10c numbers. It is an injustice to the public to charge 25c for some of the songs we are trying to sell today, and unless music publishers are willing to cause their relations with the public to be on a constructive basis, we must withdraw from the sheet music business.

Give this careful consideration and advise whether you are disposed to work with us to do what the public demands and justly expects, and in which we consider we both have a responsibility in taking definite action in this reconstruction period.

Yours truly,

S. H. KRESS & Co.,
Merchandise Division.

BOWERY GIVES TO FOSTER FUND

At a meeting and concert held in the Bowery Mission last week, "men of the Bowery" raised \$50 which they are donating to the Stephen C. Foster memorial fund, upon which formal solicitation of funds will begin next week.

A brief sketch of Foster's life was given by Harold Vincent Milligan, organist of the Fifth Avenue Church, telling how the composer of "My Old Kentucky Home," and "Swanee River," spent his last days in a Bowery lodging house.

FISHER HIS OWN PROF. MGR.

Fred Fisher himself will supervise the professional department of Fred Fisher, Inc. He will be assisted by George Joy, George Piantadosi, who until recently was manager of the professional department, and Mr. Fisher agreed to disagree last week.

JACK YELLEN IN CHICAGO

Jack Yellen, of the Forster staff is in Chicago, where the plans for the coming summer and fall campaign are being outlined. Several new Forster songs will be released shortly.

PIANTADOSI WITH BERNSTEIN

George Piantadosi, formerly professional manager for Fred Fisher, Inc., has joined the staff of Shapiro, Bernstein & Co.

DAREWSKI ROBBED

LONDON, June 24.—Burglars recently broke into "Darewski House," the home of the Herman Darewski Music Publishing Company, and stole a lady's diamond-studded watch, 30,000f in notes, which had been lying in an envelope, and several valuable books. The burglars, who were four in number, it seems from the fact that they left four empty glasses, first partook of a bottle of whiskey which they found in a cupboard.

They also, it seems evident, listened to several gramophone records before they left.

ED. LITTLE RE-ELECTED

SAN FRANCISCO, June 24.—Ed. Little, manager of the sheet music department of Sherman, Clay & Co., was elected vice-president of the Retail Music Dealers' Association.

HARDING IN AT CITY MANAGING

Bob Harding, recently returned from a vacation to Canada, is now in full charge of the Atlantic City office of Waterson, Berlin and Snyder.

HANDY BROS. MOVING

Handy Bros. are moving this week to larger quarters at No. 165 West 47th street.

BIG REVENUE FOR PUBLISHERS

Two small words in the text of the new Canadian Copyright Bill will mean \$50,000 to every United States music publisher when the order in council is issued and the new law goes into effect.

These two words are "and sold" and enter in the bill in the passage which states that a two-cent royalty is to be paid on each and every record made and sold after the bill becomes a law.

While retroactive legislation can scarcely be hoped for in so far as the recording of music is concerned, copyright experts are positive in their statements that with the bill a law every record or roll of a copyrighted musical composition made "and sold" after the new law goes into force must pay its royalty due.

The number of musical compositions that will be affected by this is enormous, the revenue which music men will collect will amount to a large sum annually and American publishers should do all in their power to get the bill into operation immediately.

Canada is a great phonograph market and the revenue from the sale is bound to increase each year. Various estimates of amounts that American publishers will earn from Canadian sales when the law goes into effect have been made, but conservative estimates place the total at hundreds of thousands of dollars.

IRVING BERLIN MOVING

The music publishing offices of Irving Berlin, Inc., are to be moved from the present quarters at No. 1587 Broadway to the third floor of the old Churchill restaurant at Broadway and 49th street.

Berlin's present quarters are expensively and beautifully fitted up and he is moving as a result of a difficulty over the lease. The offices were formerly occupied by the N. V. A. club and when this organization moved to its building in West 46th street, Berlin took over the lease. The quarters are large and the rent, which was based on the pre-war rate, was nominal. This fact doubtless had much to do with the building owner's desire to get rid of the lease.

WANT COPYRIGHT BILL AMENDED

A bill to amend the present copyright law was introduced last week in the House of Representatives by Assemblyman Lampert. Among other things, the amendment provides "That the copyright control shall not extend to public performances for profit of musical compositions where such performance is made from printed or written sheets or reproducing devices issued under the authority of the owner of the copyright."

In other words, this amendment, if made a portion of the copyright law, would deprive copyright owners from collecting a performing rights fee for their publications.

The bill was referred to the Committee on Patents.

MILLS GETS NEW ONE

Jack Mills has secured the publishing rights to "I'm the Man That Mr. Kipling Wrote About," which was written by Jack Strouse and has been restricted for Mae Marvin.

SONG HITS IN AUSTRALIA

MELBOURNE, June 20.—The song successes of the season are "Feather Your Nest," "Honolulu Eyes," "Blue Mountains," "Dreamy Moon" and "Good-Bye Hawaii."

MARKS GETS "MOONBEAMS"

Edward B. Marks Music Company has taken over from Goodman & Rose, Inc., the selling agency of "Moonbeams."

BOSLEY IN ATLANTIC CITY

Sig. Bosley, of Forster's, will for the next few weeks be in Atlantic City exploiting the new Forster songs.

JUDGMENT AGAINST ROCK

The Plaza Music Company, music jobbers, obtained a judgment last week against William Rock, vaudeville and musical comedy actor, for \$347 in the Supreme Court, for unpaid royalties on the song "Gozinto" which was published by Rock and in which the music company had an interest.

The song "Gozinto," which was written by Phil Ponce, was sung by Francis White in vaudeville in 1918, when Rock entered into an agreement with the Plaza Music Company, who had secured the selling rights, turning over a share in the returns from the mechanical companies. In July, 1920, the Plaza Music Company started suit against Rock claiming \$2,000 as its share of the mechanical royalties. The papers in the action were not filed in the County Clerk's office, as shortly after Rock signed a statement to the effect that he had received only \$600 for the mechanical royalties on the song, which had been used only by the Victor Talking Machine Co., and the Q. R. S. Company. He signed a note agreeing to pay the Plaza Music Company \$508, on which he subsequently paid \$200. He also signed a stipulation authorizing the Plaza Music Company to take judgment in the amount of the note if it was not paid.

Last week, the balance of the note not having been paid, the Plaza Music Company obtained an order from Supreme Court Justice Donnelly to file the papers in the original suit as of the date of June, 1920, and were also granted judgment in the amount unpaid with interest and costs.

FORSTER NOT TO STOP PROF. WORK

The closing of the New York and Chicago professional offices of Forster Music Publisher, Inc., does not mean that the firm is going to discontinue professional work, according to a statement issued by the Forster office this week.

"Malicious rumors have been spread broadcast that I intend to discontinue professional work," said Mr. Forster in a statement on the subject. "Nothing could be further from the truth."

"I have closed my professional offices because I have no faith in the prevailing indiscriminate methods of 'professional plugging,' as it is called, which I believe are injurious to the music business and do not serve the best interests of the performer. I have always been against trying to foist songs upon performers to whom they are not suited. I believe in suiting the song to the act, and the present system of landing songs merely for the sake of a 'plug' is one that is harmful to both publisher and performer."

ERNEST LAMBERT DIES

Ernest Lambert of the professional staff of B. D. Nice & Co., who was injured in an automobile accident in San Antonio, Texas, about six months ago and confined to the hospital during all that time, was brought to New York about three weeks ago and operated on again last Tuesday night and died during the operation. He was twenty years old and a brother of Edward Lambert of the vaudeville team Lambert & Phillips. The automobile was struck by a train, four occupants killed instantly while Lambert escaped with a broken leg. As a result of imperfect setting of the bones the operation became necessary.

PUBLISHERS TO OPEN STORES

A movement is on among a number of the big music publishers to open a string of retail music stores. The present unsatisfactory condition of the business, especially the price end of the business, is responsible for the move.

Nothing definite regarding the opening of the stores has as yet been done, but the matter has been discussed, with the result that a number of the big houses have expressed their willingness to embark in the undertaking.

TRIANGLE'S OVERNITE HIT

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Palace—Eddie Ross—Blossom, Seelye & Co.—Solly Ward & Co.—Gordon's Circus—Arman Kalls & Co.—Franklyn & Charles Co.—Brown & O'Donnell.
Riverside—Jack Hanley—La Bibianita—Frank Wilcox Co.—Wm. Mandell Co.
Royal—Lorenberg Sisters & Henry—Van Hoven—Millicent Mower—Ned Norworth Co.
Alhambra—Mabel Sherman—Hayataka Bros.—Dixon & Girls—Dave Harris.
Broadway—Cantwell & Walker—Mabel Fonda Three—Kranz & White—Mel Klee—Marie Ralko & Partner.
31st Street—Musical Bits—Lydia Barry—Buzselli & Parker—Anderson & Yvel—Harry & Grace Ellsworth—Herbert & Dore.
Jefferson (First Half)—The Frabelles—June Mills—Primrose Trio. (Second Half)—Carpus Bros.—Neven & Flint—Cahill & Romaine.
Hamilton (First Half)—Willie Solar—Devore & Statzer—Bevan & Flint—Lockett & Pierre. (Second Half)—The Frabelles—Johnson, Baker & Johnson—H. & A. Seymour—June Mills—Chong & Moey.
Regent (First Half)—H. & A. Seymour—Chong & Moey. (Second Half)—Gillett & McKin—McFarlane & Palace—Lockett & Pierre.
Coliseum (First Half)—Carpus Bros.—Cahill & Romaine. (Second Half)—Melva Sisters—Primrose Trio—Lillian Fitzgerald—Seven Bracks.
Fordham (First Half)—Billy Gleason—Melva Sisters—Low Welch & Co.—Gillett & McKin—Lillian Fitzgerald. (Last Half)—Edwards Trio—Willie Solar—Jean Adair & Co.

BROOKLYN

Bushwick—Bobby Connolly Co.—Edith Helena—Bernard Townes—Pearl Regay & Band—Patricia & Mason.
Orpheum—Muldoon, Franklyn & Rose—Ethel Barrymore & Co.—Mr. Hymack—Watson Sisters—Elsie La Bergere.
Henderson's—Three Belmonts—Connell Leona & Zippy—Cameron Sisters—Hazel Crosby—Harry Watson & Co.—Glenn & Jenkins—Wm. Gaxton & Co.—Cross & Santora.
Far Rockaway (First Half)—Edwards Trio—Lane & Hendricks—Johnson, Baker & Johnson—Gus Edwards. (Last Half)—Monroe & Grant—Gus Edwards—Billy Gleason.

ATLANTIC CITY

Frisko & Co.—Joe Cook.

BOSTON

Ames & Winthrop—Four Marx Bros.

CLEVELAND

Keith's Hippodrome—McGrath & Deeds—Harry Cooper—Pistol & Johnson.

PITTSBURGH

Davis—Willis & Harold Browne—John & Ella Burke—Ziegler Sisters & Co.—John Burke—Franklin Ardell & Co.

PORTLAND

Buckridge Casey Co.—Espe & Dutton—Avey & O'Neill—Elvera Sisters—Jack Conway & Co.—Hobson & Beatty.

PHILADELPHIA

Kara—Sig. Friscoe—Dillon & Parker—8 Brown Bros.—Wroe's Buds—Wilson Aubrey Co.—Kane & Herman—Florence Moore—Boyle & Bennett.

SYRACUSE

Keith's—Alice DeGarmo—Danse Fantasies—Chung Wah Four—Carlyle Blackwell & Co.—Herman Timberg—Tempest & Sunshine.

WASHINGTON

Royal Gascoigne—Palo & Palet—Jos. Santley Revue—Adelaide Bell Co.

ORPHEUM CIRCUIT

CHICAGO

Majestic—Emma Carus—Meyers & Hanaford—Zuhn & Dries—Libonati—Jos. E. Bernard & Co.—Duncan & Carroll—Samoroff & Sonia.

State Lake—Alan Brooks & Co.—Morton & Glass—Swift & Kelly—Goo. Yeoman—Harry Breen—Sansome & Della—Bronson & Edwards—Follis Sisters.

LOS ANGELES

Orpheum—On Fifth Avenue—Frances Kennedy—Morton & Nicholson—Bradley & Ardine—Frank Browne—Pielert & Scofield—June Elridge & Co.—Kittner & Reaney.

MILWAUKEE

Palace—Lew Dockstader—Wallace Galvin—Arnold & Lambert—Van & Emerson—Howard & White—Hart—Wagner & Eltis—3 Regals.

OAKLAND

Orpheum—Trixie Friganza—Melville & Rule—Billie Miller & Co.—Ce Dora—Young & Wheeler—Wilfrid Du Bois—Bailey & Cowan.

SAN FRANCISCO

Orpheum—A Trip to Hitland—Wilfred Clarke & Co.—Carl McCullough—Francis & Kenney—Barry & Whittedge—Max York's Dogs—The Rectors—"Bubbles."

PROCTOR CIRCUIT

Week of June 27, 1921

NEW YORK CITY

5th Ave. (First Half)—Cutty & Nelson—Killing Fitzgerald—Kent & MacCrane—Shadowland—McDevitt, Kelly & Quinn—John S. Blundy & Co. (Second Half)—Harry & A. Seymour—Annabelle Kane & Herman—Fred Hughes—Barroness De Hallob.

23rd St. (First Half)—Huston & Ray—Cantwell & Walker—Frank J. Sidney—Howard Smith & Barker—Al K. Hall Co.—Frank Jerome. (Second Half)—Foley & Latour—C. Carroll—King & Irwin—Johnson, Baker & Johnson—Roland Travers Co.

125th St. (First Half)—Ardanth & Mae—Foley & Latour—Byron & Langford—Reddington & Grant

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VAUDEVILLE BILLS For Next Week

Roland Traver Co.—Laser & Dale. (Second Half)—Young America—Gladys Delmar—Frank J. Sidney—Duval & Little.
58th St. (First Half)—Gillelan & Mulroy—Clara Carroll—Robt. Reilly Co.—Lizette & Rooney—Hughes & Nerrett—Prince & Bell. (Second Half)—Huston & Ray—Amaranth Sisters—Friend & Downing—Wolford & Stevens—Gaylord & Lancton.

(First Half)—Loney Haskell—Audrey Mapel—Prince & Bell—3 Weber Girls—Walton & Carlton. (Second Half)—Sherman & Kelly—Fillis Family—Robt. Reilly Co.—Sully & Mack.

(First Half)—Brown & O'Donnell—Annabelle—Sensational Togo—Ruth Royce—Billie Family—Newell & Most. (Second Half)—Eddie Fors—Walter Manthey Co.

(First Half)—Coogan & Casey—Kranz & White—Gladys Delmar—Frank Dobson. (Second Half)—McDewitt, Kelly & Quinn—Henry Santrey—Ruth Royce—Fred Akron—Neapolitan Duo.

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PHILADELPHIA

Keystone—The Adrolts—Mack & Reading—McCormack & Irving—Chungwha Four—Lulu Coates & Co.

PATERSON

(First Half)—Jessie Franks—Ford & Goodrich—Gaylord & Lancton—Shuntuck & Yin Wab—Stone & King. (Second Half)—Vee & Tully—Bonita & Sulp—Henry B. Tomer—Henry Sisters—Madden.

PITTSBURGH-JOHNSTOWN

Cronin & Hart—Ada Jaffe Co.—Mack & Stanton—Synco.

QUEBEC

Dance Fantasies—Charles Lediger—Walton Duo—McDonald Trio.

SYRACUSE

(First Half)—Lorimer & Hudson—Miller & Young—Adams & Robinson—Step Lively—Bert Stoddard—Three Hendersons. (Second Half)—Eather Trio—Dana & Lochr—Ryan & Bronson—Big Jim.

SHENANDOAH

(First Half)—Commodore Tom—Jay Regan—Chas. Wilson—Wilson Aubrey Trio. (Second Half)—Will Moran—Cole & Gage—Ryan & Ryan—Three Weber Girls.

POLI CIRCUIT

BRIDGEPORT

Poli's (First Half)—Kara & Seki—Ernie & Ernie—Jimmy Duffy Co.—Pietro—Romas Troupe. (Second Half)—Bixley & Lerner—Dotson—Camille Trio.

Plaza (First Half)—Lawton—Cecil Grey—Warren & O'Brien—Gee Will-a-Kins. (Second Half)—The Medley Trio—Alton & Allen.

HARTFORD

Capital (First Half)—Elvira—Alton & Allen—Doris Humphrey's Dan—Lillian Bernard—Dixon, Lynch & Dixon. (Second Half)—Raymond & Lyte—Elaine Beasley—Mme. Doree's Celebrities—Nelson & Madison—Anderson & Yvel.

NEW HAVEN

Palace (First Half)—The Herberts—Nelson & Madison—The Medley Trio—D. D. H.—Mme. Doree's Celebrities. (Second Half)—Sweeney & Rooney—Ernie & Ernie—Pietro—Romas Troupe. Bijou—Merry Makers.

SPRINGFIELD

Palace (First Half)—The Wilsons—Bixley & Lerner—Lella Shaw—Dotson. (Second Half)—The Herberts—Wilson & Aubrey—Lee & Cranston—D. D. H.

SCRANTON

Poli's (First Half)—Bonner & Power—Stanley & Caffrey, Wells, Virginia & West—Janet Adair—Jack Norworth. (Second Half)—Chief Blue Cloud—Frances Dougherty—Eddie Foyer—Scanlon, Denno Bros. & Scanlon.

WORCESTER

Poli's (First Half)—Sweeney & Rooney—Elaine Beasley—Jas. Kennedy Co.—Jerome & Allbright—Toto. (Second Half)—Elvira—The Wilsons—Austin & Seed—Warren & O'Brien—Doris Humphreys Dancers.

WILKES-BARE

Poli's (First Half)—Chief Blue Cloud—Frances Dougherty—The Chapins—Eddie Foyer—Scanlon Denno Bros. (Second Half)—Bonner & Powers—Stanley & Caffrey—Wells, Virginia West—Janet Adair—Jack Norworth.

WATERBURY

Poli's (First Half)—Raymond & Lyte—Wilson & Kelly—Ralph Austin & Dave—Lee & Cranston—Anderson & Yvel. (Second Half)—Lawton—Jerome & Al Right—Jimmy & Duffy—Lillian Bernard—Dixon—Lynch & Dixon.

PANTAGE CIRCUIT

WINNIPEG

Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

REGINA & SASKATOON

Pantages—Dorothy Morris Trio—Pantzer Sylvia—Canary Opera—Dixie Four—Good Night, London.

EDMONTON

Pantages—3 Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

CALGARY

Pantages—Baggett & Sheldon—Murdoch & Kennedy—3 Keltons—Richard Francis—Under the Apple Tree.

GREAT FALLS & HELENA

Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—3 La Grohs.

BUTTE & ANACONDA

Pantages—Gallini & Co.—Gus Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

SPOKANE

Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Villagers.

WALLA WALLA & NO. YAKIMA

Pantages—The Shuttucks—Stein & Smith—Cigianne Troupe—Noodles Fagin—Long Tack Sam.

DRAMATIC and MUSICAL

THE "FOLLIES OF 1921" NEW ZIEGFELD SHOW MOST GORGEOUS OF ALL

"FOLLIES OF 1921," a revue in two acts and 29 scenes. Dialogue by Channing Pollock, Willard Mack and Ralph Spence; lyrics by Gene Buck and Bud DeSilva; music by Victor Herbert, Rudolph Friml and Dave Stamper. Produced at the Globe Theatre, Tuesday evening, June 21, by Florenz Ziegfeld, Jr.

PRINCIPALS

Raymond Hitchcock, Vera Michelson, Ray Dooley, Mary Eaton, Mary Milburn, Florence O'Denishawn, Mary Lewis, Marie Astorva, Van and Schenck, W. C. Fields, John Clarke, O'Donnell and Blair, Frank and Albert Innis, Herbert Hoey, Janet Stone, Mandel Brothers, the Keene Twins, Edna Wheaton, the Darling Twins, Phil Dwyer, Jessie Reed, Fanny Brice, Germaine Mitty and M. Tillio.

The fifteenth edition of the "Follies," the most gorgeous of them all, was unfolded at the Globe Theatre, a riot of color in settings and costumes, luxurious silks and satins, the best looking chorus that ever was seen on Broadway, this year, or any other year, and no less than 125 entertainers, stars and lesser lights, proving again the pre-eminence of Florenz Ziegfeld, Jr., a producer of the most lavish and marvelous revues of all times.

So many talented artists, composers and writers contributed to the success of the piece one hardly knows where to begin and whom to praise first. James Reynolds for one must be mentioned high up in the list for he designed the scenery, the costumes and two of the most elaborate of the scenes, one a Persian episode of the twelfth century, and the other a scene in the royal gardens at Versailles. Ben Ali Haggin to whom the "Follies" audience is better accustomed, contributed two tableaux of exquisite and marvelous blending colors and lights. And we must not overlook Joseph Urban when the scenery is taken into consideration, for he has dipped his brush into pigments that must have been mixed by a magician of the Aladdin order. And we do not detract from his previous efforts either.

Alluring melodies were composed by Victor Herbert, Rudolph Friml and Dave Stamper and others. Gene Buck, Ralph Spence and Bud de Silva wrote the lyrics. Willard Mack lent a few dramatic touches to the dialogue which also shows the deft touch of Channing Pollock. And the whole was produced under the personal supervision of Florenz Ziegfeld, by Edward Royce who seems to have done it with a magic wand.

In this year's "Follies," less travesty is attempted on current topics, their efforts being lent more to tickle the eye and toneful palate. The opening number deals with an obsolete language "What'll you have?" with Raymond Hitchcock who rows in from the three mile limit and makes an address to the Statue of Liberty. After this there came the Ben Ali Haggin living pastel posed by the beauties of the show which was pretty and colorful to the extreme. Then the producer showed his stand as to chorus men, for the next scene interpolated, the girls were dressed to represent that species of the sterner sex. Van and Schenck made their appearance and these popular songsters were greeted with tumultuous applause. Florence O'Denishawn with her nearly bare body was at her best when she danced in the Persian number. Her movements are the poetry of motion and then some.

The sensation of the evening was the spectacular performance of Germaine Mitty and her partner M. Tillio direct from the Follies Bergere, who are making their American debut under the Ziegfeld management. The two, aside from being accomplished dancers, are acrobats par excellence and their performance deserved all of the riotous applause that they received.

Fanny Brice proved to be the fun maker of the evening with the closing of the first part of the programme "The Champion of the World," which was a burlesque of the coming Dempsey-Carpentier bout. Miss Brice took the part of the French challenger and tiny Ray Dooley essays a scowling title holder. W. C. Fields is the referee. The rest of the company are excited fight fans. After some side splitting comedy the bout ends up in a free for all, dozens of folks being knocked out, and the curtain rings down on a scene of carnage, one of the most laughable scenes ever witnessed anywhere.

The last half of the bill is also replete with its color and spectacles. "The Birthday of the Dauphin," is the most pretentious. Innis Brothers contribute a light dancing number and Miss Brice sings the hit song of the show, a semi-ballad, "My Man," in a really charming manner. A travesty on the subway, in which the Fields family is laden with the usual baggage, try to make a train all day and then Herbert Hoey, the juvenile of the "Midnight Frolic," gets an opportunity to shine. Hoey has a pleasing personality and an above the average voice.

Another charming young dancer is Miss Mary Eaton, a comely miss whose legs twinkled in and out of the ensembles with dazzling grace and speed. And there were others—they were all good—and a very fine time was had by all, including many notables and dignitaries who clamored and insisted upon being there the first night.

The "Follies" as usual came up to all expectations if not surpassing them, as Florenz Ziegfeld seems to have surpassed himself when he produced the present, and greatest of his annual revues.

PLAY BASED ON ELWELL CASE

William Devereux's "The Elton Case," which George Broadhurst is producing, is a murder mystery based on the Elwell case. The circumstances of the Elwell murder, it is said, are closely followed in the play.

Joseph Bowne Elwell, an authority on Bridge and well known society rounder, was found shot through the head, in his West 70th street home early one morning about a year ago. His assailant was never apprehended and the case is still more or less a mystery. On account of Elwell's numerous affairs with women, popular opinion is that some one high in society was responsible for the crime.

WM. FAVERSHAM SUE

Papers in the action to recover \$4,000 from William Faversham were filed last week in the County Clerk's office by Thomas Chadbourne, an attorney who has an office in Wall street. Chadbourne alleges that he lent the actor \$4,000 on a promissory note dated May 28, 1920, which was to run for ninety days after date. The note went to protest on maturity. The papers were served on Faversham at his country place at Huntington, L. I.

REICHER TO DIRECT COMPANY

Emanuel Reicher, who has played an important part in the direction of several Theatre Guild productions, will direct his own repertory company next season. He will revive "John Gabriel Borkman" by Ibsen, in which he made his first professional appearance in New York. Mr. Reicher has opened a class for dramatic instruction at Carnegie Hall.

"WINDFALL" FOR NEW YORK

"The Windfall," announced last week to be produced by Harry K. Page and Michael J. Kelleher to play one night stands, should have been announced as in preparation for New York production by Harry K. Gates and Michael J. Kelleher.

"POPPY-GOD" OPENS AUG. 22

The Selwyns will open "The Poppy-God" at the Hudson Theatre on August 22. The play is by Leon Gordon, LeRoy Clemens and Thomas Grant Springer. Ralph Morgan will be seen in the leading role.

"GOAT ALLEY," PLAY OF NEGRO LIFE, DULL AND MONOTONOUS

"GOAT ALLEY," a play in three acts by Ernest Howard Culbertson. Produced at the Bijou Theatre, Monday night, June 20.

CAST

Lucy Belle Dorsey.....Lillian McKee
Aunt Rebecca.....Beulah Daniels
Slim Dorsey.....Louis Lang
Lizzie Gibbs.....Daisy Garrett
Chick Avery.....Owen Lane
Jeff Bisbee.....Leonard Kennedy
Sam Reed.....Barrington Carter
Jeremiah Pocher.....William H. Smith
Policeman.....Plant Lang
Fanny Dorsey.....Gladys Monroe

The sociological department of the Medical Review of Reviews, a strong social force, presented "Damaged Goods" here several years ago. Its latest effort, "Goat Alley," described by them as an important play of negro life dealing fearlessly with a vital phase of the negro problem, was down to a Washington negro slum level. It blazes no new trail, either dramatically, or sociologically, nevertheless, it was not without its points of interest—it being a serious play acted entirely by a cast of negroes, and also contains several stretches of realistic writing.

Before the curtain rose Dr. Victor Robinson prepared the spectators for the fate awaiting them by a speech. Nothing was more hopeless than his manner, which was artificial and unnatural, much as the author sought to avoid it, the doctor led the way and the conversation of the cast in the play that followed, was anything but in a natural negro voice. All of which added to the dullness and the ennui of evening.

The issue that the play deals with in the first place, may hardly be said to be a negro problem—Eugene Walter dealt with it a dozen years ago, in the "Easiest Way," and far more expertly of course. For "Goat Alley," being the story of a negro girl who tries to remain true to her lover through adversity, is nothing more than a pale reflection of "The Easiest Way."

The author, probably has been faithful enough in transcribing to the stage certain manners and colloquialisms of the negro, but has written a rather crude and jerky play, which is illumined occasionally by flashes of life. The play suffers by the inadequate performance of the leading role as well as others in the cast, and it seems as though the piece would have been more realistic if played throughout by blackface professionals.

Three acts were occupied in revealing to the public the degradation of negro life, the particular location being Washington. The heroine in the first act received three lovers and a fourth man who in the ethics of "Goat Alley" stood toward her in the relation of husband. After this amorous succession, a realistic fight was staged, upon which the curtain fell. Later, the same lovers appeared with one exception and the stage manager probably lacking the courage of the playwright, the curtain fell without the fight and so ended a dull, monotonous performance. It seems as though the author's faculty of observation failed him, when he had a change to write a masterpiece of realism.

Owen Lane, as "Chick Avery," gave a good performance, as did Daisy Garrett as Lizzie Gibbs. Leonard Kennedy and Barrington Carter staged the fight, which was one of the best of the season. The rest of the cast tried hard to disguise any negro accent they might have had.

The efforts of several to talk unnaturally was apparent.

It is a far cry indeed from "Damaged Goods," the Medical Review of Reviews' first presentation, to its latest, "Goat Alley." The circulars informed that the Alley was in Washington, but the audience had a feeling that it had moved further north, the Goat part especially.

ITOW DANCES GIVEN

Michio Itow and his dancers gave the first of two performances at the Princes Theatre last Tuesday evening. The program was varied and interesting, a surprise number not billed was a unique drum dance by Mr. Wuriu of the Imperial Theatre, Tokio. The Siamese dance by Edith Williams, a Mexican dance by Martha Lorber, a Spanish dance by Helen Cutter, who also danced with Mr. Itow; a gypsy dance by Felicia Axelrode and a Chinese buffoon by Edna Sortell, were warmly applauded. But Anita Enters, the child dancer, in the Japanese group, who later appeared as a grown-up lady in long skirts received vociferous applause that not even Itow himself received.

Itow's own numbers included the Bull Fighter, a Spear Dance, a Song of India and many other dances. The costumes were picturesque and the lighting effects were beautiful.

The second performance was given on Wednesday evening.

LEIBER TO TOUR SOUTH

Fritz Leiber will start early in September on a tour of the South and Middle West, which has already been arranged by George Ford, his manager. Mr. Leiber and his company will play in almost every state within that territory, and will take in the larger cities, such as New Orleans, Memphis, Atlanta, Cincinnati, St. Louis and Kansas City. Later in the season, about Christmas, he will come into New York to play a short season, probably at the Lexington.

Mr. Leiber will present all the plays within his repertoire and will add, next season, "The Tempest," which he has not previously done. Louis Leon Hall will again be Mr. Leiber's leading man, and Frank Burke will again be in the company. All of the other members have not yet been signed up.

MOROSCO'S LONDON PLANS

Through his European representative, John R. Willadsen, Oliver Morosco has begun negotiations with Sir Alfred Butt for one, and possibly two, theatres in London, where Mr. Morosco is anxious to make several productions next season. Since it was in Sir Alfred's Globe Theatre that "Peg o' my Heart" achieved its English success. Mr. Morosco is making particular efforts to secure that house for his productions. Just which plays he intends to present he has not made known, but they will be chosen from those that have been most popular in this country.

"TANGERINE" FOR THE CASINO

"Tangerine," which had its premiere out of town a few weeks ago, will open in New York on Aug. 8, at the Casino Theatre. Carle Carlton is presenting the show, which is to star Julia Sanderson. Others in the cast are John E. Hazzard, Frank Crumit, Jeanette Methven, Becky Cauble, Billy Rhodes, Joseph Herbert, Jr., Gladys Wilson, Kay Deruvigny and Wayne Nunn.

KELLY TO HEAD SCHOOL

ITHACA, N. Y., June 25—Thomas J. Kelly, author and actor, has been appointed by George C. Williams, general manager of the Ithaca Conservatory of Music and associated schools, to the position of head of the School of Dramatic Art, in connection with the Williams School of Expression in this city. Kelly will assume his duties with the beginning of the fall term in September.

REPERTORY TO DO FIVE

The Repertory Theatre Company will produce at least five new plays, including one by George Bernard Shaw, before September. The Repertory Theatre Company is at present giving "John Ferguson" at the Belmont, where the other productions will also be given.

ORCHESTRA NEWS

GOTTLIEB GIVES NOON CONCERTS

The third week of noon-hour concerts in Battery and Madison Square parks will be given by the Neighborhood Orchestra of the American Orchestral Society, of which Jacques L. Gottlieb is conductor. The program will be the same in each case and will be given in Battery Park Tuesday and in Madison Square Park Thursday. The program follows:

Swedish Processional March, Scharwenka; overture, "Raymond," Thomas; two lyric pieces, "Elegie" and "Waltz," Grieg; three dances from "Henry VIII," Edw. German; selection from "Carmen," Bizet.

The Park Community Council has also arranged an outdoor concert under the leadership of Mr. Gottlieb at Public School No. 37 on Thursday evening. Outdoor concerts at the same place also will be given by the Park Council Community Orchestra assisted by vocal and instrumental soloists on Wednesday evenings throughout the Summer, beginning July 6, for which there will be a small admission charge.

HERBERT AT WILLOW GROVE

Victor Herbert will be at Willow Grove for the next three-week music period, the engagement having started last Sunday.

In preparing his program for the engagement, Mr. Herbert has included the usual array of popular operas and Herbert compositions intended to appeal to any and to all music lovers. In addition there will be the usual feature "All Herbert Day" when only selections written by Mr. Herbert will be played.

BARAVELLI GETS A PRESENT

Victor Baravelli, conductor of the orchestra playing for "Snapshots of 1921" at the Selwyn, was presented at the close of Saturday night's performance with an ivory, ebony, and gold baton by Mal Franklin and Alex Gerber, composer and lyric writer respectively of some of the musical numbers in the show.

SEVERI FOR NEW GRANADA

SAN FRANCISCO, June 27.—It is practically settled that Gena Severi, at present musical director of the Imperial Theatre orchestra will wield the baton in the new Granada Theatre with an orchestra of seventy. Oliver G. Walton has been assigned to the position of organist.

PHILIPS BAND TOURING

L. J. Philips, 1st Sgt. U. S. M. C., post bandmaster at Quantico, Va., will start for a tour of the South and West in September with a 55-piece band. They will help recruit for the Marine Corps.

YERKES GETS CALIFORNIA BAND

The California Troubadours, consisting of six pieces, under the direction of Elmer B. Grosso, are now in New York and have been engaged to work under the Yerkes direction for a while.

SMITH AT REISENWEBER'S

Leroy Smith's colored "Green Dragon Band" of Detroit has opened at Reisenweber's. The band was originally scheduled for a nearby resort which suddenly decided to draw the color line.

BESILE'S BAND AT FIGHT

Joe Besile's Band of Newark will play at the Dempsey-Carpentier fight in July. The band is also under contract to play at the six-day bicycle races.

"LOUISIANA FIVE" IN PARK

The "Louisiana Five" and Eddie Gately and Leo McConville are playing at the Dance Palace, at Carlin's Liberty Heights Park, Baltimore.

CARR AT FOREST PARK

Jimmy Carr and his "Thousand Dollar Band" have opened at Forest Park, N. J., for the summer.

PLAYS FOR UNIVERSITY DANCES

CHARLESTON, W. Va., June 27.—Brigode's Novelty Jazz Orchestra went last week to Athens, Ga., to play for the commencement and final dances of the University of Georgia. This is the first time that an orchestra from this town has invaded the south. It will return at the end of the week. The members who went on the trip are Acy Brigode, saxophone; Bernard B. Beane, piano; Gaston Shober, drums; William Bahle, banjo and violin; William Tallentire, violin; George Crumb, clarinet and saxophone; Herbert Cunningham, trombone, and J. C. Despontin, cornet and saxophone.

GOLDMAN IN POE PARK

The Goldman Concert Band played a concert in Poe Park, the Bronx, at which the following program was given: March, "Columbia" (new), Goldman; overture, "Mignon," Thomas; air (from Suite in D), Bach; fantasia, "The Valkyrie," Wagner; "Invitation to the Waltz," Weber-Weingartner; aria, "O Don Fatale," from "Don Carlos," Verdi, Frieda Klink, contralto; Shepherd's Hey, set by Percy Grainger, and excerpts from "Carmen," Bizet.

LOPEZ AT "FOLLIES BERGERE"

Vincent Lopez, who followed a tough predecessor, the "Dixieland Jazz Band" at the "Follies Bergere," is making good at that place. Lopez was one of the original Broadway jazz leaders, having played some time ago at the old Tokio, Pekin and other cabarets. Later he became associated with Pat Rooney in vaudeville, staying with him until "Love Birds" closed.

WEISS AT RITZ-CARLETON

Irving Weiss is now at the Ritz-Carlton taking the place of Max Fisher, musical director, who went to the new Ritz-Carlton Hotel in Atlantic City. Moe Smith of the Hotel Plaza, who sailed last week for Europe, has asked Mr. Weiss to take charge of the Plaza orchestra during the afternoon "tea session."

AUSTRALIAN SHOW HITS

MELBOURNE, Australia.—The two greatest successes in Australia this year are "The Lilac Domino" and "The Maid of the Mountains." The first one has been playing in Sydney for seven months and the second has been showing in Melbourne for the same length of time. "Irene" has passed its 100th performance.

VICTORIN ON STRAND ROOF

Paul Victorin, leader of the Victorin Band, playing at the Strand Roof previously, made a specialty of playing at society musicales. Mr. Victorin is helping out Al. Herman in the orchestra department during his spare time.

MILLER SENDING OUT 3 CO'S.

LONDON, June 24.—"Polly with a Past" will be sent on tour with three companies next season by Gilbert Miller. The first will open in September, and two companies will follow in the Spring.

SAXI HOLTZWORTH AT STAUCH'S

Saxi Holtzworth and his "Harmony Hounds" have opened for the summer at Stauch's, Coney Island.

SOPHIE TUCKER AT LA MARNE

Sophie Tucker and her Syncopators have closed their engagement at the Shelburne and left for Atlantic City to open at the La Marne.

"MADAME MILO" OPENS JULY 4

"Madame Milo," the new Hatton comedy, will be produced by the Shuberts in Atlantic City July 4 with Grace Valentine in the leading role.

SCHWARTZ AT THE JEFFERSON

Benny Schwartz, for the past eight years musical director of the Harlem Opera House, is at Keith's Jefferson Theatre.

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WANTS TO BREAK WILL

Mrs. Daisy Evelyn Schulze, who was a member of the chorus in one of Anna Held's shows, filed suit in the Surrogate's Court last week to break the will of her late husband, Edward A. Schulze, charging fraud, undue influence and lack of sound mind and memory. On the stage she was known as Daisy Bowers.

Mr. Schulze, a former restaurant owner, who died on April 11 at his home, No. 302 Central Park West, left most of his estate, valued at \$135,000, to Mrs. Olive Strong, a friend, who appeared on the stage up to two years ago under the professional name of Olive Skinner. Her last appearance was in a road company of "Twin Beds." She lives at No. 14 West 107th Street. By the terms of the will she was left half of Schulze's residuary estate, half of his jewelry, \$20,000, household furnishings, a diamond ring, piano, books and other personal effects.

Mrs. Rose Dillard, niece, of Lynchburg, Va., was left \$10,000, and the other half of the residuary estate, and a sister, Mrs. Rosa Von Gedder, of Philadelphia, was left \$20,000 and the remaining half of the jewelry.

One of the paragraphs of Schulze's will is as follows:

"It is my sad lot to be married to a faithless and disloyal woman. Although I gave her my name in circumstances that ought to have won her gratitude, she proved herself my implacable enemy. After tricking me into a contract by which I believe she intended to obtain the greater part of my property, she deserted me under pretext of a petty quarrel, brought on by herself. She will receive \$50,000 upon my death, by virtue of a contract above mentioned. I regret that she is to have this money and I surely will leave her nothing more."

Schulze directed that his body be placed alongside that of his late friend, Mrs. Florence Thomas, in the Woodlawn Cemetery. According to Mrs. Strong, the late Mrs. Thomas was an old sweetheart of Schulze whom he was engaged to marry when she lost her life by falling out of a window in 1908.

Mrs. Schulze, who lives at No. 122 South Hampshire Avenue, Atlantic City, N. J., also alleges in her suit to break the will that the document is illegal and void.

"SINBAD" ENDS 3-YEAR RUN

Al Jolson ended his tour in "Sinbad" at St. Paul on Saturday after playing in the Winter Garden success for three and a half years, including the run in New York, a new record for a musical production. During the tour Jolson played in every part of the United States except the South, playing return engagements in Boston, Chicago, Philadelphia and Pittsburgh, in which the return receipts exceeded the initial figures. The tour, which was the most profitable ever undertaken by Al Jolson, took in as much as \$50,000 a week in several cities.

"Sinbad" was first produced at the Winter Garden on February 14, 1918, under the direction of J. J. Shubert. When forced to leave this house to make room for another production, it moved to the Century and then to the Casino. In November, the popularity of the piece not having diminished, it moved back to the Winter Garden, where it played till "Monte Cristo, Jr." came in, when it moved to the Forty-fourth Street, where it played for ten weeks. Then followed the two and a half year tour.

Last Winter the company closed for a month to give its star a chance to go to Palm Beach for a vacation.

THEATRE CAVE-IN KILLS 7

JOHNSTON, Pa., June 24.—The Grand Theatre Building, a moving picture theatre in Barnesboro, a suburb, collapsed last night and resulted in the death of seven people and injuring seven more, three of the latter seriously. The cause of the collapse was due to workmen who were excavating on the lot adjoining the theatre and who had dug beneath the theatre wall. Rains had softened the ground and weakened the support of the wall.

It appears from reports that the majority of the audience managed to reach the open air before the building collapsed entirely. Most of those who were killed or hurt are believed to have been the ones knocked down by heavy plaster and the first beams that fell.

BRYAN ON CHAUTAUQUA

W. J. Bryan has again taken to the Chautauqua stage and is appearing on the Southern circuit.

MANHATTAN OPERA HOUSE SOLD

The Manhattan Opera House on West Thirty-fourth street, built by the late Oscar Hammerstein, which is valued at about \$1,500,000 was sold at public auction by Sheriff Knott for \$145,000 to satisfy a lien and judgment of the two daughters of the builder, Stella H. R. Keating and Rose H. Tostevin.

The property was bought by the daughters on a bid \$145,000 subject to a mortgage of \$150,000 in favor of Samuel H. Jacobs and Fortune Gallo, which it is asserted, is a lien prior to that under which the sale was made, and Frank Diederich has a claim for practically the entire lighting and heating plant under the chattel mortgage or bill of sale.

The sale was made subject to all conditions and claims that might lawfully set up. The widow Mrs. Emma Swift Hammerstein, second wife of Oscar Hammerstein, who has asserted ownership right along, remains in possession of the property. She said after the sale that she expected to be in possession for the next fifteen months and would book the house for next season through an agreement with the Chicago Opera Co. and Gallo.

There is a tangled legal history connected with the house which is still involved in more than one litigation. For this reason the daughters had little or no competition in the bidding.

ORGANIZING STOCK COMPANIES

SAN FRANCISCO, June 27.—Beginning next month, Tom Wilkes will commence to organize several stock companies for the coming season. He has leased the People's Theatre in Honolulu, now being rushed to completion, and will begin an indefinite season of stock on or before October 1. His Salt Lake house will open the last week of August, and the others, located in Portland, Seattle, Denver and Los Angeles, will follow in rapid succession.

NEW AMUSEMENT CO. FORMED

TRENTON, N. J., June 25.—The firm of Browne and Phare was incorporated in the office of the secretary of State here this week, for the purpose of promoting amusement and entertainment enterprises. They will operate from 31 Broad street, Mount Holly.

ACTRESS GETS \$22,500 ALIMONY

BRIDGEPORT, Conn., June 25.—Permission to resume her maiden name and \$22,500 alimony were granted to Mrs. Bianca West Bishop, who starred in "Paid in Full," under a decree of divorce granted last week by Judge Kellogg in Superior Court. Bianca West in her suit against William D. Bishop, grandson of the late William Darius Bishop, who was prior to his death president of the New York, New Haven and Hartford Railroad, alleged that she had surprised her husband in a New Haven hotel with another woman.

The couple were married July 6, 1911 and separated in November, 1918. Last February, she said, she went with her attorney and a private detective to the Hotel Avon, New Haven, in which her husband and a woman had registered as "Mr. W. D. Baker and wife, of Hartford." The woman was found in negligee in room 220 and Bishop was later discovered in room 230, clad in his bathrobe and slippers.

Neither Mrs. Bishop, who broke down and wept during her testimony, nor the private detective and his assistants were cross-examined by Jacob B. Klein, Bishop's lawyer. Bishop did not take the stand either.

According to the agreement made, Bianca West received \$500 when the decree was issued and is to get the remaining \$22,000 before July 11.

NEW THEATER FOR CUYAHOGA

CUYAHOGA FALLS, O., June 25.—The new \$250,000 Cuyahoga Falls Theatre, seating 1,000, will be completed in the Fall, according to an announcement made by the builders today. Extra forces of men have been taken on to speed up the work and there is an abundance of building material for the work.

FOY FAMILY TO STAR

Eddie Foy has discovered a new way to dodge the much maligned Equity contracts. He has had a comedy in three acts written for him by Willard Mack in which all the parts will be taken by members of the Foy clan. The old man will manage the company and play a part in the production which deals with a phase of family life which they have been portraying in vaudeville.

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NEW ACTS

LOUIS AND FREDA BERKOFF

Theatre—Proctor's 23rd St.
Style—Dancing.
Time—Six minutes.
Setting—"Three."

Louis and Freda Berkoff are a couple of youthful dancers that show exceeding cleverness, technic, skill, poise, ability, grace and vigor in the presentation of a fast dancing act of class that, with an improvement in the dressing of the girl, could easily make good on the big time.

The girl is remindful of Adelaide at times and does some wonderful back kicks that are straight up in the air and over her head; these looked remarkable and have never been witnessed by the writer before, and in addition some very fast Russian dancing with admirable technic and apparent ease of execution.

The boy looked neat and did Russian steps as well as any in the business. He is graceful, light on his feet, has personality and is a very clever dancer.

For the finish the two did Russian and concluding the turn, each did a split, getting over very strong indeed to well deserved strenuous applause.

The girl dances in bare legs which looked well-developed and shapely, but the changes of costume worn could be improved, as they did not show her off to the best advantage. H. W. M.

LITTLE JIM

Theatre—Proctor's Fifth Avenue.
Style—Animal.
Time—Four Minutes.
Setting—"Three."

Little Jim is a bear but not "a bear of an act," as was advertised, nor nearly that.

Just what enjoyment anyone can find in seeing a dumb animal with a brass ring in its nose, to which is attached a rope, being tortured into doing what it doesn't wish to, by having someone yank on the rope, is a mystery.

After being pulled around with a pair of skates attached to its hind paws, the bear was made to do what was announced as dances. The Indian dance looked like all the rest and consisted of movements of the bear's body which were not very edifying.

For a finish, a couple of plants came from the audience and wrestled with the animal which had been muzzled, one of the plants doing the pants falling stunt and being discovered in short summer underwear.

The act might get by with the rubes in a small town one ring circus, but for "advanced vaudeville," the best that anyone could honestly say about it is that it was short. H. W. M.

CHRISTY AND DAVIS

Theatre—City.
Style—Talking.
Time—Six minutes.
Setting—"One."

Two men who appeared not in an act but an interruption. There was no music for their entrance, no singing in the act, and no music for their exit.

Just what they were supposed to be doing was hard for the reviewer to determine, for they just wasted six minutes with the most inane collection of labial drivel and inconsequential banalities he has ever heard. "Je n'cest pas"—what does that mean in English. "I don't know" was used, "my father is Knight of the Bath—he was playing around the Queen's tub," and others gave the impression of two fellows standing on a street corner, just talking and that's all.

They walked off after six minutes of having done—nothing. H. W. M.

COCCIA TO STAGE BEDINI SHOWS

A. Coccia has completed arrangements to stage all the numbers for the four shows that Jean Bedini will produce on the Columbia Circuit next season.

GALLAGHER & SHEAN

Theatre—Audubon.
Style—Talking and Singing.
Setting—"One."
Time—Fifteen minutes.

A vivid place drop depicting a desert scene with an Arab's tent at each end with a flap through which they emerge, is about the brightest thing around the act of Gallagher and Shean. And that is rather discouraging when viewed on a sultry, hot day. They go through many minutes of dialogue with two songs interspersed, nothing sensational being sprung. One is straight, a pair of field glasses suspended from a strap over his shoulder putting him in the tourist class; the other wears a red Turkish fez, and light colored suit with an exaggerated flare around the waist, and is supposed to be an inhabitant of the desert. The songs they sang were of the topical sort, having historical figures for a subject. They also sing a song entitled "Saloon." A sample of their stuff is one about George Washington "first in peace, first in the hearts of his countrymen," etc., and the other rejoins "then why did he marry a widow?"

Several other gags of this type went over well and in spite of the small audience were received with enthusiasm. M. H. S.

MANNERS AND LOWEREY

Theatre—American.
Style—Singing and dancing.
Time—Ten minutes.
Setting—"One."

A neat act showing class and big time possibilities was presented by fellow and girl, with personalities, pleasing voices and careful attention to dressing, style and staging.

The girl in a rainbow georgette skirt arranged cascade fashion, a waist of ornamented gold cloth and a hat of blue, looking youthful and charming, and the fellow straight, sing a published number for an opening, after which the girl did a solo which she sold well, the fellow joining her for the second chorus. This drew a hand and was followed by a single number by the fellow.

The girl returned in a neat dress of lavender and a part of "When We Are Married," from the original "Belle of New York," was sung, leading them into J. K. Emmet's "Sleep, Baby Sleep," both yodelling for the finish.

They made a graceful exit to good hands and acknowledged the applause; should be especially complimented for not stealing bows, and understanding the psychology of knowing when to stay off. H. W. M.

FIVE CHAPINS

Theatre—Proctor's 23rd Street.
Style—Musical.
Time—Eleven minutes.
Setting—"Three."

Four fellows who play brass well and remindful in their harmony playing which was very good of "The Four Emperors of Music," assisted by a girl who sings.

Her opening number was "I'm Falling in Love with Someone," the muted brass complement filling nicely.

After a jazz number by the cornets, "Tired of Me" was played well and went for a hand.

The girl returned in a gown of gray and fish scales and sang a number to a hand.

For a finish the five play saxophones of varying sizes and one of the boys did a cornet solo in which some good "triples" were heard.

The act only went over well at the finish although it deserved better treatment. The taking of the encore showed poor judgment and let them down considerably. It is hardly a big time turn, but would be a flash that should get over nicely in the medium houses. H. W. M.

FOX ANNOUNCES JULY LIST

Fox Film Corporation announces a number of important releases for July.

"Maid of the West," starring Eileen Percy, will be released July 3. This picture is not as its name implies, a story of the West. A Western ranch merely serves to introduce its lively young heroine. This maid meets her fate in the person of a young aviator, who descends with his plane upon the Western sanctuary provided by her father's will, where she is to remain until her twentieth birthday anniversary. With the arrival of the aviator, however, all existing regulations are turning topsy-turvy, and from then on the Maid of the West, the god of love and the scenes of the play move East and into the realm of high society in New York City. There the young lovers conquer all and sundry obstacles to their mutual happiness. W. E. Spencer provided the story and Philo McCullough the direction.

The same date will see the release of "The Big Town Round-Up," in which Tom Mix will disport himself in thoroughly Mexican fashion through a story that has to do with the heart trouble of a wealthy young ranch owner (played by Mix), who, when he rescues a young lady from a rattlesnake on his ranch, is himself bitten by the love bug. In the course of the story he goes to Frisco, rounds up a lot of gangsters, is arrested on a murder charge, is exonerated and marries the girl. The story is by William McLeod Paine, and the direction by Lynn F. Reynolds.

July 10, Clyde Cook will start a fresh line of "cheer-up" in "The Sailor," in which, it is promised, he will make every port he starts for, in a gale of laughter. Jack Blystone's direction, which has proved such a happy combination with Cook's talents for fun, has never been shown to better advantage, it is said, than in "The Sailor."

July 17 will be an important day for Edna Murphy and Johnnie Walker. On that date their first effort as co-stars for Fox will go to the exhibitors, in a vehicle known as "Live Wires." It is promised that these two interesting young people, who contributed so largely to the success of "Over the Hill," will be seen in parts commensurate with the great hopes that have been raised for them since their appearance in the "mother" film. Edward Sedgwick directed "Live Wires" and also wrote the story in collaboration with Charles Emerson Cook.

On July 24 will be released "Lovetime," starring Shirley Mason. In this play Miss Mason appears as a young shepherdess, who, possessing talent for singing and dancing, leaves picturesque Savoy, her home to earn money in gay Paris. She is successful after many trials, and when she returns home, a young French nobleman who had followed her career with acute and protective interest—since he had fallen in love—makes her his wife and thus provides the logical finale for the story of "Lovetime." Howard M. Mitchell directed the production and Hubert La Due wrote the story.

The July releases will include also three Sunshine Comedies, namely "Who's Who," "The Singer Midget Scandal" and "The Book Agent." There will be five Mutt and Jeff comedy releases in place of the customary four.

MOROSCO'S FILM COMPLETED

"The Half Breed," the first Oliver Morosco Motion Picture Company production, has been completed and George R. Bentel, general manager of the company, is now on his way to New York with the prints.

The Morosco players are now engaged in the filming of "Slippy McGee," under the direction of Wesley Ruggles.

"Slippy McGee" has been made from Edward E. Rose's dramatization of the novel bearing the same title.

\$104.66 A DAY FOR JACKIE

Jackie Coogan, it was revealed recently in proceedings before the California Industrial Accident Board to collect compensation for injuries received by the kid during the filming of "Peck's Bad Boy," must subsist under his present contract on a salary of \$104.66 a day.

PARAMOUNT TO RELEASE 90

From ninety to ninety-five Paramount pictures will be released next season, it was announced by S. R. Kent, general manager of the distribution department of the Famous Players-Lasky Corporation.

"Reports from our district managers, assembled in their annual convention in New York," said Mr. Kent, "show that exhibitors next season will need a continuous supply of big productions for their screens. But these reports also show that these productions, because of general industrial conditions, must be of an unusually strong box office power."

"The motion picture industry, in common with other big businesses, has been going through a most salutary period of readjustment, of change. There has been a general shaking-down, a tightening up all along the line. To every branch of the industry—production, distribution and exhibition—there has come the call for better service, for greater efficiency. In production, general depression has sifted out the weak spots and has decreed that the weak attractions can no longer survive."

Waste, incompetency and slipshod methods have gone by the board; the unimaginative, factory-trained directors have gone or are going; the manufactured stars whose weakness at the box office has been registered, are headed for the discard; the productions turned out with no other aim than to meet a release date have passed their day.

"In distribution, the cry is for greater service, more efficient handling of product, less waste, and greater co-operation between distributor and exhibitor. And in exhibition, the public has registered its command for real entertainment, real showmanship and a closer study of what the public wants."

"All of these changes undoubtedly have worked some hardship on certain people; but they have been necessary for the continued welfare of the motion picture industry, and because of them this industry is now on a firmer foundation and is in a better position than ever before for definite progress along sound business lines."

"Mr. Lasky, in charge of production, has laid plans for a strengthening of the Paramount producing organization to bring Paramount pictures to an even higher standard than they have set in past seasons. Stronger personalities will be seen as Paramount stars in our various star pictures, and our special productions will be reinforced by the presence in their casts of several well known stars, thus giving exhibitors not only the selling power of our big director's names and abilities, but also the attraction of strong personalities in the casts. On the other hand, doubtful units have been eliminated."

"While the production department is raising the standard of its pictures, we in the distribution department are planning an enlargement of our service to exhibitors so that they will receive an even greater return from our pictures."

"We shall schedule our pictures only thirty days in advance. We shall have a representative of the sales department stationed continually at the studios to give us advance information on productions in work and to establish a closer liaison between the producing and distributing branches of the company."

"The sales school, which is now holding its third class, will continue its sessions regularly, feeding the distribution department constantly with men better trained in the Paramount idea of increased service to exhibitors. We shall hold a 'bookers' class once a year and also will soon start a class for office managers."

"To increase our service to exhibitors in small towns we plan to enlarge our exploitation force by the addition of thirty men. More than ever the small town exhibitor needs the help of trained exploitation men to enable him to get the maximum receipts of his theatre. We are building up an organization to help exhibitors with the idea that merely renting film to a man is not enough; the film-selling organization should help the exhibitor to sell his picture to the public. This is the basis of merchandizing in other industries; it must be the basis of our sales methods."

VAUDEVILLE BILLS

(Continued from Page 19)

Fulton—(First Half)—Carter & Buddy—Flo Ring—Hall & Dexter—Bartlett, Smith & Sherry—Reckless & Arley. (Second Half)—Aerial La Valls—Willie Smith—De Bell & Waters—Steppe & Lancaster—Nora Jane & Co.
Warwick—(First Half)—Lynn Cantor—Chapman & Ring—Terminal 4—Russell & Russell. (Second Half)—White & Gray—Hughie Clark.

BALTIMORE

Aerial Macks—Tess & Anna Carter—Lester Bernard & Co.—Beck & Stone—Dancers Supreme.

BOSTON

(First Half)—Martin & Jobe—Rawles & Gilman—Arthur Lloyd—Monroe & Grattan—Burt Walton—Dance Originalities. (Second Half)—Seymour & Jeanette—Nada Norraine—Rogers & Donnelly—Chisholm & Breen—Bryant & Stewart—Kramer & Paterson.

FALL RIVER

Closed.

HAMILTON, CANADA

(First Half)—Just Friends—Billy & Moran—The Love Lawyer—Murphy & Hewitt—Gleeson & Houlahan. (Second Half)—Snell & Vernon—McKay & Earle—Maletta Boncini & Co.—Royal 4—Pop-O-Mint Revue.

HOBOKEN

(First Half)—Rose Miller—Keefe & Lillian—Octavia Handworth & Co.—Henshaw & Avery—Zella Bros. (Second Half)—Frank Mansfield—Bernard Sisters—J. C. Lewis & Co.—Hughie Clark—Wonder Girls.

LONDON, CANADA

(First Half)—Rainbow & Mohawk—Dae & Neville—Fred Rogers. (Second Half)—Burton & Shea—Senna & Stevens—Fred La Reine & Co.

MONTREAL, CANADA

Geo. W. Moore—Norton & Wilson—Powers, Marsh & Delmore—Rucker & Winfred—Whirl of Variety.

OTTAWA, CANADA

Billy Kinkaid—Follette, Pearl & Wicks—Buzzin' Around.

PROVIDENCE

(First Half)—Monte & Parti—Nada Norraine—Rogers & Donnelly—Tom Davies & Co.—Geo. Morton. (Second Half)—Reese & Edwards—Arthur Lloyd—Howard & Craddock—Monroe & Grattan—Geo. Morton—Tokio Japs.

SPRINGFIELD

Closed.

TORONTO

Chas. & Cleo—Ed Hill—Josie Flynn's Minstrels—Frank Ward—Cowboy Williams & Daisy.

WASHINGTON, D. C.

Gaby Bros.—McDermott & Vincent—Tripoli Trio—Yorke & Maybelle—Wilson Girls.

WINDSOR, CANADA

(First Half)—Burton & Shea—Senna & Stevens—Fred La Reine & Co. (Second Half)—Rainbow & Mohawk—Dae & Neville—Fred Rogers.

"HURLY BURLY" CAST COMPLETE

The roster of Joe Wilton's "Hurly Burly" show for next season includes Joe Wilton, Chas. Goldie, Chas. Marshall, Jimmy Raymond, Irving Karo, Arlon Johnson, Helen Gould and Doris Sennet. There is one more woman to fill. The manager will be Ben Carcarden, treasurer last season at the Cadillac, Detroit, and Bob McGee will go ahead.

DON CLARK SIGNS

Don Clark signed a contract with Harry Thompson last Friday for his "Whirl of Girls" company on the American Circuit. Clark besides working in the show will handle the stage.

Louis Berkoff and SISTER Frieda

Week of 27th, **ALHAMBRA** Theatre, New York City. Watch for us next season. We will surprise you.

CHICAGO DOWN TO FOUR

CHICAGO, June 27.—The theatrical attractions still continuing have narrowed down to four standard shows, "The Sweetheart Shop" having come to a sudden stop on Monday, and "Peg o' My Heart," with Laurette Taylor, out since last Saturday.

Those still going are "The Bat," now in its twenty-eighth week at the Princess Theatre; "Smooth as Silk," in which Taylor Holmes has been starring for nine weeks at the Cort Theatre; "The Passing Show," with the Howard Brothers, now in its sixth week at the Apollo Theatre, and Doris Keane in "Romance" at the Garrick. "Romance" is due to leave Chicago this Saturday. Its place will be taken on July 3 by Jos. Gaites' new musical show, "Up in the Clouds," which finished an engagement in Boston last week.

The Colonial Theatre will re-open on July 31 with Fred Stone in "Tip-Top." The house is being re-decorated.

According to present plans the Fall season will include the following openings:

"The Greenwich Village Follies of 1921" at the Studebaker Theatre, after the show's New York run; Eddie Cantor in his new revue at the Apollo; Grant Mitchell in "The Champion" at the Cort; "Spanish Love" at the Princess; Fiske O'Hara in a new Irish play at the Olympic, followed by "The Broken Wing"; "The Gold Diggers" at the Powers; "afgar," with Alice Delysia at the LaSalle, and Leo Carrillo in "The Love Chef" at the Playhouse.

Five vaudeville houses still remain open. Business at these theatres as well as at the legitimate houses has fallen off considerably. Managers are looking for better business when a cool period arrives, however.

RAVINIA OPERA OPENS

CHICAGO, Ill., June 27.—Ravinia opened its summer season of Grand Opera Saturday night to a capacity audience. The opening attraction was a revival of Rossini's "The Barber of Seville," which was capably acted by Florence Macbeth, Charles Hackett, Riccardo Stracciari, Leon Rothier, Vittoria Trevisan, Girdani Paltrinieri and Anna Correnti. Gennaro Papi conducted the program. On Sunday a concert was given with Louis Hasselmanns conducting. On Sunday night a double program was offered with Alice Gentle, Morgan Kingston and other members of the company. The program for the remainder of the week will be as follows:

Monday night, Orchestra Concert; Tuesday night, "I Pagliacci"; Wednesday night, "Il Trovatore"; Thursday night, "Lucia di Lammermoor"; Friday night, "Faust" and Saturday night, "Rigoletto."

JAMES MADISON says:

I am a democratic author and feel equally at home whether writing monologues, sidewalk acts, parodies, songs, sketches, musical comedies, burlesque shows, scenarios, moving picture titles, etc. In New York all Summer at 1493 Broadway.

MADISON'S BUDGET No. 18 is almost ready. Watch for an important announcement shortly in the New York CLIPPER.

SHOW GIRLS WIN SUIT

Extradition proceedings instituted by the State of Massachusetts against Eunice Thurston, one of the beauties of the "Floralora Sextet," and her sisters Irma and Bessie, who closed recently with one of Gus Edward's revues, were dismissed by Supreme Court Justice Donnelly on the technical grounds of "the girls not being corporally present in Boston when the alleged conspiracy with which they were charged took place." This is the first time in fourteen years that an extradition proceeding has been dismissed on such grounds. The charges against the Thurston sisters grew out of their alleged implication in the Roi de France perfumery stock manipulation.

On May 8 last, the Thurston sisters were taken into custody as were William and Abraham Silinsky, brokers, and charged with conspiracy, acting in concert and being fugitive from justice, and later released in \$2,500 bail each.

Herman F. Spellman of 1547 Broadway, the attorney of record, sued out a writ of habeas corpus signed by Justice Whitaker of special sessions, who set Tuesday, June 21, as the day for the hearing to decide whether the girls would be returned to Boston to answer the charges. At the hearing, Miss Eunice Thurston testified as to the whereabouts of herself and sisters on the date of the alleged conspiracy and their visit to Boston. According to the specific date mentioned in the conspiracy charge the girls proved that they were not present in Boston at the time.

Several months ago, a stock, Roi de France, appeared on the New York Curb, representing the securities of a perfumery company that the sponsors said was a nucleus of a great combination that was to be formed soon. Heavy buying of the stock in Boston, the orders being placed by well known men there, was the next step followed by the sudden leaping of the price of the stock from \$3 to \$12 a share. Later the price tumbled as suddenly as it rose. Boston society bought considerable of the stock, due, it is said, by the clever method of boosting it received at social and other functions.

Miss Eunice Thurston, who lives with her sisters in an apartment in West 57th street, as spokesman for the trio, when seen by a reporter for the CLIPPER, said that they fought the extradition proceedings because in addition to the fact that they are not implicated in the deal to their knowledge, they think that they've had enough unpleasant notoriety as well as expense, and inconvenience. "A short time ago," she told the reporter, "my sisters and I went to Boston to pay a visit to our mother which we do quite often. While there, we met through a friend, two men in whose company with whom I and my sisters spent an evening which ended in a quarrel. Probably they are taking this method of getting even. We have known the Silinsky brothers for many years, though I don't see why that should implicate us. When we left Boston, we came here where we lived before our visit and were subsequently arrested as fugitives from justice, etc. We didn't make much of an attempt to run away, did we? And we're supposed to have \$45,000 that somebody in Boston invested in stock."

BECKER RETURNS TO STAGE

CHICAGO, Ill., June 26.—Ned Becker, of the booking firm of Becker and Edelson, staged "School Days" at the Douglas Park Auditorium last Sunday. Becker appeared in the leading role. This was his first appearance on the stage for the past three years.

JEAN SOTHERN IN QUEER MIX-UP

Jean Sothern, the motion picture and vaudeville actress, vigorously denied last week that she was the wife of Captain Beverly G. Chew, the army officer who is being tried by court martial at Governor's Island on the charge of forgery. Mrs. Chew, who was identified as Jean Sothern, the actress, at the hearing last week, is under indictment by a Federal Grand Jury in Washington and is awaiting trial under \$5,000 bail on a charge of grand larceny.

Miss Sothern, who lives at No. 560 West 165th Street, said that she has been mistaken for another woman with the same name as her's for the past two years. She is at present playing in vaudeville, and opens at Keith's Regent Theatre this Thursday.

Mrs. Chew, according to the testimony introduced at the hearing by Jules Larvett, a theatrical agent, of No. 1547 Broadway, was Jean H. Sothern, the film actress, who was under a five-year contract with him. He said that he had returned from Porto Rico just to clear Mrs. Chew, as he knew that she was visiting her home in Richmond, Va., when the Washington robbery took place for which she is under indictment.

The woman who, witnesses said, made purchases in Washington while accompanied by Captain Chew, was a small, blonde woman, was not Mrs. Chew, who was present at the hearing.

Jean Sothern, the actress, said yesterday that she had been mistaken for another actress with the same name in Baltimore, two seasons ago, in Richmond, Va., and in Dallas, Texas.

Larvett, the theatrical agent, testified that Chew's escapades with a woman who has been mistaken for Mrs. Chew, who, he said, was under contract with him under the professional name of Jean Sothern, had cost him a personal loss of \$50,000 in his business. He produced letters, cancelled checks and contracts in court as evidence and showed that she was engaged at a salary of \$500 a week, which was paid to her when actually working in a picture. He stated that she earned additional royalties that amounted in some months to several thousand dollars.

Larvett's testimony that Mrs. Chew was in Richmond during the time the forgeries were committed was substantiated by her brother, Douglas S. Brennan, who said that when she arrived at his house in Richmond she was bruised and cut about the face and was in a highly nervous condition. When Captain Chew was asked about the cause of her injuries he cried "Lay off of that!"

Larvett testified that Mrs. Chew told him that her husband had brutally beaten her and had not been himself for some time. He said that he once met Chew in the lobby of the Hotel Emerson in Baltimore, accompanied by a woman who he had first mistaken for Mrs. Chew. He said he spoke to her, and then realized his mistake. He said that the woman resembled Mrs. Chew, excepting that she was blonde. Chew denied that he knew Larvett on this occasion, said the latter, but when they later met in the Hotel Astor Larvett said that the captain laughed about the meeting in Baltimore.

Miss Sothern stated that she is going to see her attorney regarding the strange mix-up, and see what can be done about it.

"SUN KIST" TO CLOSE

"Sun Kist," playing at the Sam Harris Theatre, will close on Saturday night. The piece has been playing continuously for two years on the Coast and through the West.

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<h2> MICKEY CURRAN, Manager </h2>		
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<h1> THE SIX ROYAL HUSSARS </h1>	
With Big Success on the Loew Circuit	American, New York, June 27, 29; Metropolitan, Brooklyn, June 30-July 3

"SWEETHEART SHOP" STOPS

CHICAGO, June 27.—One of the most interesting careers in the history of the theatre was had by "The Sweetheart Shop," which closed last Tuesday night when the members of the cast refused to go on without being paid the back salaries due them.

"The Sweetheart Shop" played at the Illinois and Colonial theatres here all last Summer, enjoying a most profitable business. Not content with this run, the management decided to bring the show to New York, playing to \$18,000 in the closing week in Chicago.

The show opened in New York at the Knickerbocker Theatre early in the Fall, and was a decided "flop," staying here only a few weeks. It then went on the road, playing to the Coast. It had a good run in San Francisco.

Then "The Sweetheart Shop" was brought back to Chicago, where it opened recently at the Olympic Theatre. The re-appearance of the play did not seem to evoke any great response in Chicago, and the performers, who were owed two weeks' salaries, refused to continue.

When the company walked out on last Monday night just before curtain time, the management of the Olympic was forced to refund at least \$1,300.

An attachment, issued by the Actors' Equity Society, finished the career of the attraction, which at one time was one of Chicago's greatest hits.

The Olympic Theatre, which had planned to remain open the entire Summer with "The Sweetheart Shop," was darkened and will remain in that condition until late in August.

Suspension of activities at the Olympic was due to the refusal of the players to go any further without a settlement of accounts.

The production faces an uncertain future. It is still a valuable piece of property. The management will have to make a settlement with the players before the production can be recovered.

Saturday night the house musicians refused to play the show unless they received their salaries. Harry K. Morton, leading man, and Esther Howard, leading lady, also demanded their two weeks' back pay.

On Monday Frank R. Dare, local representative of the Actors' Equity Association, obtained a writ of attachment upon all properties of the production.

The chorus was given funds to return to New York by the Equity Association. Among the principals were Harry K. Morton, Esther Howard, Roy Gordon, Helen Ford, Zella Russell, Danny Healey, Mary Harper, Marian Saki, Clay Hill and Roy West.

\$25,000 VERDICT FOR "HIP" GIRL

Mrs. Ethel Schubert, wife of Schubert, the magician, and known on the stage as Ethel Lorraine, won her suit against the New York Hippodrome Corporation for injuries received in one of their productions some time ago, the Appellate Division of the Supreme Court in Brooklyn upholding a verdict recently obtained for \$25,000.

In an action tried in the Supreme Court, Miss Lorraine testified that she was engaged to take the position of the hour of "12" on an enormous clock face, in which the hours were indicated by girls. In order to reach her place she was compelled to mount a ladder, a rung of which broke on the night of the accident, precipitating her to the stage, some twenty feet below.

WAS IT A PRESS STUNT?

ATLANTIC CITY, June 27.—Gus Edwards, his entire troupe of girls, and Harry Jordan, local theatre manager, bumped up against the bathing suit censors while bathing last week and were hauled up before a magistrate and fined.

The bathing suits worn by the girls were on the style of those made famous by Mack Sennet's beauties.

Though Mayor Bader deplored the trouble to Edwards and his girls, the magistrate refused to rescind the fine imposed on them.

ROEHR WINS CONTRACT CASE

Charles Roehr, who has a mechanical act, was granted a judgment of \$190 in the Third District Municipal Court last week against Robert M. Snyder, manager of the Lincoln Theatre on 145th street, whom he sued alleging breach of contract. The case was tried before a jury some time ago and the jury decided that Roehr was entitled to judgment in the amount of \$190, but upon the motion of Snyder that the verdict be dismissed and a new trial ordered, the presiding judge, Magistrate Noonan, withheld his decision. Snyder's counsel was supposed to submit a brief on the case, but as this was not done Magistrate Noonan last week denied the motion and granted the judgment to Roehr.

Roehr, according to the complaint in the action, which was commenced through the Actors' Equity Association, contracted with Snyder to appear at the Lincoln Theatre for four days, beginning Feb. 10, at the salary of \$200. After the first performance, Roehr alleged, he was discharged without cause and received no pay.

Snyder claimed that the apparatus which was used in the act, a bicycle act, refused to operate at the first performance, and according to the contract either party had the right to terminate the agreement after the first performance.

This termination clause, however, was placed after the signatures on the contract, and the jury on this account decided in Roehr's favor.

PEGGY WOOD PLAY TO GET TRYOUT

INDIANAPOLIS, June 27.—Peggy Wood arrived here last week to rehearse in the new play written by herself and Samuel Merwin which will be produced next week by Stuart Walker's stock company. She will play the leading role. The play has been in the Shuberts' hands for over a year, but no attempt was made to produce it.

Walker's company is giving special matinee performance of his Portmanteau repertoire in addition to the usual stock bill. A new one-act play, "Sir David Wears a Crown," written by Walker, will be seen at these special matinees shortly.

MAUDE FULTON PLAY FOR N. Y.

SAN FRANCISCO, Cal., June 27.—George Ebey and Maude Fulton are to open a season at the Savoy Theatre on July 3 for a four weeks' run, presenting Howard Hickman and Bessie Barriscale in the "The Skirt." This play was written by Mr. Hickman, and had a recent run at the Fulton Theatre, Oakland, where it broke all records in the history of the house, and is to be produced at the Belmont Theatre, New York, on September 11. Both Hickman and Miss Barriscale are very popular in San Francisco, having been members for several seasons with the Alcazar Stock Co.

PICKERT STOCK OPENS

FREEPORT, L. I., June 27.—The Blanche Pickert Stock Company opened at the Auditorium last Thursday night in "The Brat." The audience, a great part of which was professional, applauded the performance vigorously. Next week "Fair and Warmer" and "Way Down East" will be given.

The company includes Blanche Pickert, Eva Reto, Adelaide Stevens, Therese Van Grove, Henry Martin, Walter Boggs, Buckleigh Oxford, J. Bernard Hurle and Fred Reto. Erlan Wilcox is manager and Leland B. Ward scenic artist.

GARDEN FOLLIES OPENS

CHICAGO, Ill., June 27.—The second edition of "The Garden Follies" opened at White City on Saturday evening. Prominent in the cast are many vaudevillians, among them Bobby Arndts, star of Dubin & Oliver's "Now and Then," Jeanne Wentz, Otilie Corday, Ruby Rossienna and Billy Gray. It also contains a chorus of fourteen girls.

NORMA BROWN IN STOCK

ST. LOUIS, Mo., June 24.—Norma Brown arrived here today to join the musical stock company playing at Municipal Park. The first bill Miss Brown will appear in will be "San Toy."

NEW REVUE FOR SHELBOURNE

The regular summer revue will be resumed at the Hotel Shelbourne, Brighton Beach, on or about July 1, though the vaudeville bills during the dinner and supper hours will be continued till the revue comes in. The revue this year will be called "The Shelbourne Girl of 1922."

The Elm City Four, the male quartette which played five years at the Hippodrome, heads the bill with the Petit Troup, a risley and acrobatic act that was with the Ringling Brothers Circus, as the other features. Others on the bill are the Blossom Sisters, dancers formerly with "Dearie"; Al Eley, operatic tenor; and Collette Batistte, a Belgian prima donna soprano.

Arthur Lange's Santa Monica Orchestra continues with the addition of a bass tuba, which gives greater volume to the music. A bass tuba solo on "Baby Kisses" is the feature this week.

STAGE DIRECTOR GETS JUDGMENT

Edward J. MacGregor, the producer, was not allowed to reopen the case of the action brought against him by H. Jenkins, a stage director, for seven weeks' salary at \$125 a week, and judgment was entered against the producer for \$930 on default. Jenkins sued MacGregor through his attorneys, Campbell & Boland, of 342 Madison Avenue, charging breach of contract. He alleged that he had entered into a contract to be stage director for "The Sweetheart Shop," which played in New York for seven weeks, but was not allowed to fulfill his contract.

After the judgment had been granted in the Ninth District Municipal Court by default, as MacGregor had not appeared to defend the action, he arrived and asked that the case be reopened. This was denied by the presiding magistrate.

MARY RINEHART IN HOSPITAL

Mary Roberts Rinehart, the novelist and playwright, who collaborated on "The Bat" and two other plays produced during the season just past, was operated on for gall tones Sunday in the Alston Sanitarium after she was suddenly stricken in her apartment at the Hotel Belmont. The operation was performed by Dr. Albert E. Sellings, of No. 132 East Thirty-sixth Street, who reported that night that, although she was not yet out of danger, her condition was good.

MOROSCO TO BUILD TWO

Homer Curran, of the Curran Theatre in San Francisco, went to the Coast Monday after having conferred with Oliver Morosco on the erection of a new theatre on Gerry Street, San Francisco, and another on Grand Avenue, Los Angeles, adjoining the new Biltmore Hotel. Mr. Curran owns both sites, and if the negotiations go through—as it is likely they will—Messrs. Curran and Morosco will begin immediately on the construction of the theatres.

BRADY GETS PLAYHOUSE

According to a lease signed on Saturday between Wm. A. Brady and the New Netherlands Theatre Co., Mr. Brady takes entire control of the Playhouse Theatre and building for a term of ten years, commencing on July 1.

A litigation between E. Clarence Jones and Mr. Brady concerning the theatre property have been amicably settled out of court.

GILMORE IN LOS ANGELES

DENVER, Col., June 27.—Frank Gilmore, the executive secretary of the Actors' Equity Association, who has been attending the American Federation of Labor convention, which wound up its business on Saturday, left for Los Angeles yesterday. He will attend to several organization matters at the Los Angeles office of the A. E. A., and return to New York in about two weeks.

TROCADERO CLOSES

PHILADELPHIA, Pa., June 25.—The Trocadero closed its season here tonight. This house has been playing stock burlesque since the end of the American Circuit season. George Walsh has been producing the past few weeks.

NEW ACTS**TWO CHORUSES**

Theatre—Royal.

Style—Singing, dancing and comedy.

Setting—In "one" and "two."

Time—Eighteen minutes.

The act opens in "one" with Ina Williams singing a song, after which she gets into an argument with the orchestra leader in the pit who is her partner Henry I. Marshall, over the rehearsal of a chorus. She insists that she rehearsed but one chorus, the orchestra leader correcting her, saying there were two. The entire orchestra sticks with their leader and chorus "Two." After more argument Marshall comes back at her strong, and the orchestra decides to quit. They all get up and go out, Marshall lingers to see if she is repentant and offers to help her if she will admit that there were two choruses rehearsed. He comes up on the stage and the act goes to "two" while they sing a duet, with Marshall at the piano, where he remains throughout the act.

Miss Williams is but a slip of a girl, who cannot depend on anything but her ability for her stuff to go over, and it goes over with a punch. She keeps moving all the time, and her facial expressions are good.

After the duet she sang "Humming," while she did an eccentric dance, moving like a jumping jack all over the stage.

Mr. Marshall played a medley of his old songs at the piano, singing them as well, in good voice, ending with a new one boosting Dempsey to win the fight.

The act moves fast and should have no trouble making the big time circuit as Miss Williams is a hard worker and a good comedienne. Mr. Marshall, billed as a "popular composer," plays and sings well. The orchestra business is quite novel and bound to go anywhere.

M. H. S.

LIZETTE AND ROONEY

Theatre—Proctor's 23rd Street.

Style—Singing, talking dancing.

Time—Nine minutes.

Setting—"One."

A girl and an acrobatic talking nut comedian, the talk being "small time" and the act stalling.

Several very good "nip-ups" are done by the man and the girl does the body rope skipping stunt.

Just a fair opener for the small time.

H. W. M.

HARRIS TO DO "BLUEBEARD" PLAY

"Bluebeard's Eighth Wife," the famous French farce by Alfred Savoir, has been adapted for the American stage by Charlton Andrews, and is being staged by Lester Lonergan for production by William Harris, Jr.

It will open at Woods' Theatre, Atlantic City, during the week beginning Sunday evening, July 3.

The cast of "Bluebeard's Eighth Wife" will include Mary Servoss, Edmund Brees, Fritz Williams, Barry Baxter, Pauline Whitson, Doris Mitchell, Jules Epailly and others.

HELEN KELLAR ROBBED

On their return from a week-end trip, to their home in Forest Hills, Helen Kellar, and her companion, Mrs. John A. Macy, discovered that the house had been robbed of silverware, jewelry and clothing, valued at \$3,500. The burglars had entered the house through a rear window.

This is the fourth time that Miss Kellar has been robbed in the three years she has been living at this house.

"BROADWAY FOLLIES" CLOSES

SAN FRANCISCO, June 27.—Bob Albright's musical comedy named "Pantages Broadway Follies" which opened for a four weeks' stay in Sacramento, closed after a run of one week on account of poor business. The performance was far from being up to standard, and failed to give satisfaction.

KENNISON SISTERS

AND
BILLIE MORLEN

MUSIC AND DANCING REVIEW

Directions—
MICKY CURRAN AND DANNY DAVENPORT

CORDINI

The Wizard of the Piano Accordeon

Direction—JACK HENRY, U. B. O. Thma.

Loew Time—DANNY DAVENPORT

JIM BAGGETT AND SHELDON ROSE

"Enjoying Themselves"

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THREE ANDER GIRLS

ALWAYS WORKING
ARE DIFFERENT
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The Answer Can Fill Any Spot on Any Bill. Are the Originators of Changing Costumes in Front of Audiences.

Dir.—BART McHUGH

SINCLAIR & GRAY

IN A CYCLE OF YOUTH

Direction—JOE MICHAELS

AFTER STOPPING SHOWS ALL SEASON

REED and BLAKE

Are Now Stopping at Colonial Inn, Singac, N. J. Reopening Sept. 1. Booked by Abe I. Feinberg.

JIMMIE HAZARD & SPELLMAN JACK

WATCH THEIR FEET—IN VAUDEVILLE

Mike RODER & DEAN Jack

Comedy Aerialists Featuring Their Own Original Idea "THE SKY DROP"

JOE and CLARA NATHAN

A RAY OF SUNSHINE IN THE GARDEN OF VAUDEVILLE—A NOVELTY THAT IS DISTINCT

"PERSHING"

A NOVELTY SURPRISE

Presented by E. L. BUTLER

LAURIE ORDWAY & CO.

IN VAUDEVILLE

IRENE FISHER at the Piano

HARRY GILBERT

CHARACTER SNAP SHOTS

Direction—U. B. O., Fred De Bondy, Marrinelli Office—Loew, Jack Potsdam

Wm. Cahill

THE MAN FROM IRELAND
DAISY

Direction—HARRY SHEA
JESSIE

BIRD & BERNARD

Management—Ed. Davidow & Rufus Lemaire

Singing and Dancing

Booked Solid

SHUBERT NEW ADVANCED VAUDEVILLE

INGENUE

CATCH
ME
AT
COLUMBIA

PAULINE ANDERSON

JERRY TANEAN

GOLDWYN TO DO TWENTY-FIVE

To start its fifth year, Goldwyn is offering an advance list of twenty-five productions to be released during the next year.

According to Goldwyn, these productions taken as a group have never been equalled by any producer at any time. It contains every class of theatrical entertainment, dramas of simple everyday American life, melodramas, and a wide range of comedies.

They are:

"The Old Nest," Rupert Hughes' story of the home, with Mary Alden, Dwight Chittenden, Helene Chadwick, Cullen Landis and fifteen other principals.

"The Invisible Power," Frank Lloyd's production of Charles Kenyon's original photo-drama, with House Peters, Irene Rich and Sydney Ainsworth.

"Ace of Hearts," the story of "the man who lived too long," by Gouverneur Morris, directed by Wallace Worsley; with Lon Chaney, Leatrice Joy and John Bowers.

"Grand Larceny," a drama of marriage and disillusion, by Albert Payson Terhune, directed by Wallace Worsley.

"Hungry Hearts," a drama of the melting pot, by Anzia Yezierska, directed by E. Mason Hopper, with an all-star cast.

Betty Compson in "For Those We Love," the cast including Lon Chaney and Frank Campeau.

"All's Fair in Love," Thompson Buchanan's comedy of manners, from "The Bridal Path," directed by E. Mason Hopper; with Richard Dix, May Collins and Raymond Hatton.

"The Grim Comedian," by Rita Weiman, a Frank Lloyd production, a tale of the irony of fate; with Jack Holt, Phoebe Hunt and Gloria Hope.

"The Night Rose," Leroy Scott's story of the underworld, directed by Wallace Worsley, with Lon Chaney and Leatrice Joy.

"The Glorious Fool," a Mary Roberts Rinehart picture, directed by E. Mason Hopper, with Helene Chadwick and Richard Dix.

"Dangerous Curve Ahead," a Rupert Hughes picture, directed by E. Mason Hopper, with Helene Chadwick and Richard Dix.

"She Got What She Wanted," by Alice Duer Miller, directed by E. Mason Hopper, with an all-star cast.

"Doubling for Romeo," a starring picture for Will Rogers, fashioned by Elmer L. Rice and directed by Clarence Badger.

"The Christian," from Hall Caine's novel, with an all-star cast.

Betty Compson, in "Even as Eve," written by Perley Poore Sheehan and directed by Arthur Rosson.

Tom Moore, in "The Man With Two Mothers," an original screen story written by Alice Duer Miller, directed by Paul Bern.

Tom Moore, in "Beating the Game," an original Charles Kenyon story, directed by Victor Schertzinger.

"The Poverty of Riches," Reginald Barker's production of Leroy Scott's drama, with Richard Dix and Beatrice Joy.

Tom Moore, in "From the Ground Up," an original story, by Rupert Hughes, directed by E. Mason Hopper.

"The Man From Lost River," a romance

of the trails by Katherine Newlin Burt, directed by Frank Lloyd, with House Peters and Fritz Brunette.

Will Rogers, in "A Poor Relation," from Edward E. Kidder's comedy, directed by Clarence Badger, with Molly Malone and Sylvia Breamer.

"The Wall Flower," written and directed by Rupert Hughes.

"The Ship," a picturization of Gabriele d'Annunzio's novel "La Nave," directed by the poet's son, with Ida Rubenstein in the chief role.

"Theodora," by Victorien Sardou, paganism's attempt to oust Christianity from Constantinople, with Rita Jolivet in the role of Theodora.

"The Sin Flood," Henning Berger's "Synafloden," directed by Wallace Worsley.

"Beatrice," Herbert Brenon's production of Rider Haggard's story, with Marie Doro.

FILM MEN TO BE QUIZZED

BOSTON, June 27.—Attorney General Allen obtained from the court yesterday authority to take the depositions of Hiram Abrams and Adolph Zukor, both of New York, motion picture producers and promoters, in connection with the charges on which Allen has based his request for the removal of District Attorney Nathan A. Tufts of Middlesex County. A hearing of the charges will be held on July 11, Chief Justice Rugg having notified the clerk of the Court to that effect.

Meanwhile, Attorney General Allen has announced his intention to file further particulars of the alleged irregularities in the conduct of the District Attorneys office. These charges relate largely to the negotiations of Mr. Tuft with Herman Barney, an escaped convict whose return to prison he arranged, and to an alleged conspiracy by which certain attorneys were charged with having obtained \$100,000 from members of a road inn at Woburn in 1917. It is alleged that the district attorney first threatened prosecution of the men in the party and then entered into an agreement with them by which identity was concealed and by which he agreed not to prosecute.

FAMOUS TO CUT SALARIES

LOS ANGELES, June 27.—It was announced by Jesse L. Lasky that the Famous Players-Lasky Corporation intends to cut down production 25 per cent. Every department of the organization will be affected.

"The day of a complete showdown in the picture industry has arrived," said Mr. Lasky. "Abnormal and exorbitant salaries, needless and wasteful extravagance, so called bankers hours and all the various illogical and unbusinesslike methods that have obtained and for which the picture industry has been more or less justly criticised must come to an abrupt end.

"We must regard the present moment as the most critical the film business has faced during its existence.

"So far as the Famous Players-Lasky Corporation is concerned—and I am satisfied that the same will apply to other leading producing companies—there will be no more abnormal salaries."

ATTENTION, VAUDEVILLE ACTS

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July 1-2—Opera House, St. John's, N. S., Canada.
July 4-6—Halifax, N. S., Canada.

FILM FLASHES

Clara Kimball Young is expected to return to the legitimate stage next season.

Viola Dana is working on "The Match Breaker" for the Metro at Hollywood.

"The Old Nest," a Goldwyn picture, will run at the Astor Theatre for a legitimate stage.

"Is Life Worth Living," featuring Eugene O'Brien, will be released by Selznick June 30.

Anita Stewart is actively engaged in the production of "A Question of Honor" out on the coast.

Bobby Burns, comedian, will be associated with Reelcraft Film Company on all his future releases.

William Russell has started work on "The Lady From Longacre," under the direction of George Marshall.

Monte Blue, the character star, is working again after having undergone an operation for appendicitis.

"The Virginian" will be the title of the next feature for Douglas Fairbanks which Fred Niblo will direct.

Eugene O'Brien has just completed "Is Life Worth Living" for Selznick and will be released next week.

Katherine MacDonald's first release under her new contract with the First National is entitled "Man's Game."

Elaine Hammerstein has just completed "Remorseless Love," for Selznick under the direction of Ralph Ince.

Dorothy Ward, who is now appearing in "The Whirl of New York," will appear in motion pictures shortly.

The newest Hall Room Boys comedy is titled "We Should Worry," with Sid Smith as the featured comedian.

Sessue Hayakawa, and his wife, known in pictures as Tsuru Aoki, arrived in New York for a visit last week.

The Majestic Theatre, Stretcher, Ill., has been closed in order that extensive building alterations may be arranged.

Betty Compson's debut as a Paramount star is in "At the End of the World," directed by Penrhyn Stanlaws.

Pete Landers, of the Film Players Club, sailed June 11 for a three months' tour of England, France and Belgium.

Doris Kenyon will play the lead opposite Conway Tearle in "Shadows of the Sea" to be produced by Selznick shortly.

George Loane Tucker, producer of "The Miracle Man" and many other screen successes, died last week in Los Angeles.

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WM. McNALLY

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After Maxwell Karger is finished producing "Junk," with Bert Lytell, he will start work on a Spanish story for Alice Lake.

Charlie Chaplin, who is now resting from the effects of the grippe he had recently, will resume work on "Vanity Fair," soon.

"Carnival," the International film produced by Harley Knowles abroad, is the attraction this week at the Capitol Theatre.

Eileen Sedgwick has resumed work on "Terror Trail," after having been confined to the hospital as the result of an operation.

Alice Duer Miller is in Hollywood writing "The Man With Two Mothers," her first original scenario, in which Tom Moore will star.

Norma Talmadge, the screen star, has recently written an article for the magazines entitled "What Do You Mean by Sex Plays?"

Maclyn Arbuckle has been added to the cast of "The Young Diana," a Cosmopolitan production, with Marion Davies in the leading role.

The Singer troupe of midgets, who appeared in vaudeville, will be featured in the Sunshine comedy, "The Singer Midgets Scandal."

Walter E. Greene has been appointed president of Pyramid Pictures, Inc. Mr. Greene was at one time vice-president for Paramount.

Earle Williams, who is now working on the exteriors for "Bring Him In," is wearing a beard for the role for the first time in his career.

Mark Twain's novel, "A Connecticut Yankee in King Arthur's Court," had its British premiere in London recently at the Alhambra Theatre.

"The Journey's End," a Hugo Ballin production being released by Hodkinson, was shown to an invited audience at the Stanley Theatre last week.

The Princess Theatre, a modern fireproof motion picture house in Kansas City, has just been completed and will be patronized exclusively by negroes.

Tom Mix is now spending his first visit in New York, seeing the sights. He is appearing personally at Fox's Audubon for the first half of this week.

Ben Wilson arrived in New York last week and will make arrangements with Arrow Pictures for the handling of his products for the coming year.

Joe Friedman has purchased the distribution rights on "The Black Panther's Cub" for the Northern Illinois, Southern Wisconsin and the Indiana territories.

Associated First National will produce "Omar the Tentmaker" and "The Masquerader," two Richard Walton Tully plays, with Guy Bates Post in the leading role.

According to reports from her friends in Los Angeles, Theda Bara is to become the wife of George Brabin shortly, the ceremony to take place in New York.

Pearl White, who is now in Europe on a vacation, has leased her home at Bayside, L. I., which was formerly the property of Clay Greene, the playwright, to Norma Talmadge.

Corinne Barker, motion picture actress, sailed for London last Friday, where she will appear in the first London production which George Fitzmaurice will make for Paramount.

June Mathis, lately of musical comedy, who is now chief scenario writer for the Metro Film Corporation, will return to the stage next season in the leading role of a Spanish play.

Owen Moore, who has been spending a summer vacation at Gedney Farms, Westchester, is preparing to go back to work on a new Selznick picture which is to be filmed at Fort Lee.

Sessue Hayakawa has started negotiations with the Japanese Government to have Douglas Fairbanks and Mary Pickford produce several propaganda pictures in Japan for distribution here.

Alice Calhoun has completed "Closed Doors," her new Vitaphone production which was written especially for her by Harry Dittmar. It was filmed under the direction of G. V. Seyffertitz.

The famous play "Omar the Tentmaker," is to be screened with its original star, Guy Bates Post, in the title role. James Young will direct and the author, Richard Walton Tully, will supervise production.

The stage again has claimed H. B. Warner and his wife, Rita Stanwood, who have been making pictures for J. D. Hampton. Both have returned to New York and Mr. Warner is rehearsing a new play.

Ethel Grey Taylor was specially engaged to play the most important role in Mack Sennett's "Heartbalm." Just prior to her engagement by Sennett she completed a picture with William S. Hart, playing the feminine lead.

"The Great Impersonation," the Paramount picture made from E. Phillips Oppenheim's novel by George Melford, has been finished at the Lasky studios in Hollywood with James Kirkwood and Ann Forrest in the leading roles.

Norma Talmadge, at present vacationing at Bayside, L. I., will begin work on "Smilin' Through" in July. Miss Talmadge will play the part originated on the legitimate by Jane Cowl. "Smilin' Through" will be directed by Herbert Brenon.

Goldwyn pictures which are scheduled for release during the coming year will prove a most promising argument against censorship. In none of these pictures is there an offensive scene or title; the tendency which Goldwyn will follow in all future productions.

Constance Talmadge has begun work on "Good For Nothing," by John Emerson and Anita Loos. Kenneth Harlan will be her leading man and John Emerson will himself direct the picture. Others in the cast are Frank Lator, George Fawcett, Nita Naldi, Theresa Maxwell Conover and Thomas Carr.

Seena Owen, who was seen in the leading role of "The Woman God Changed," has been engaged by Cosmopolitan Productions to play the leading role in "Find the Woman," from the story by Arthur Somers Roche. Others in the cast are Eileen Huban, Ethel Duray, Norman Kerry and George Quarrie.

Edward Dillon will be the director, according to an announcement made by George B. Van Cleve, vice president and general manager of the William Randolph Hearst film interests, of "The Beauty Shop," in which Raymond Hitchcock will be featured. "The Beauty Shop" is adapted from the musical comedy by Channing Pollock and Rennold Wolf.

Corinne Barker sailed on the Olympic June 25 with her mother for a tour of the continent during which she plans to get some clothes and then to go to London to appear in the first production to be made by George Fitzmaurice. The title for the picture has not yet been chosen, but the scenario has already been written by Ouida Begere.

Betty Compson is back from the coast after having worked on the lighthouse scenes in "At the End of the World," in which she makes her first steller appearance under the direction of Penrhyn Stanlaws. When this picture is finished and Miss Compson has taken a brief rest, she will begin on another with the same director.

The Harmony Film Company, which made "Judge Her Not" and "Wolves of the Range," will make six more Northwestern and cowboy five reels. The continuities are being written under the supervision of George Edwards-Hall, who was scenario editor for Herbert Brenon, L. J. Selznick and William Fox. The Sunny West Film Company will handle the output.

Elliott Dexter, who has been in the east for some time working in the production of "Peter Ibbetson," has left for Cleveland, where he will pass a few weeks' vacation before returning to Hollywood. Dexter plays the part of Monsieur Pasquier, father of "Coco Pasquier," who grows up in the picture to be "Peter Ibbetson," the part played by Wallace Reid.

Two studios are being used by Douglas Fairbanks in making his latest picture, "The Three Musketeers." The regular Fairbanks studio is all covered up with sets, and Brunton's studio, said to have the largest motion picture stage in the world, is

also filled up. The pictures are being taken in the sequence in which they will appear on the screen, contrary to the usual method.

Rex Ingram received the Bachelor of Arts degree from Yale University last week in recognition of his adaptation of "The Four Horsemen of the Apocalypse" for the screen. This is the first time that a university has recognized anyone for artistic screen achievement. Rex Ingram was once a student at Yale. He studied under and later was assistant to Lee O. Lawrie, head of the School of Fine Arts at Yale.

Seena Owen, who played the leading role in "The Woman God Changed," is recovering from an attack of Kleeg eyes. She has been re-engaged by the Cosmopolitan Productions to play a leading role in "Find the Woman," adapted from the Arthur Somers Roche story which appeared in the Cosmopolitan Magazine. Others in the cast of "Find the Woman" are: Eileen Huban, Ethel Duray, Norman Kerry and George MacQuarrie.

Charles Ray's next picture, in which the young star again will be presented by Arthur S. Kane is "A Midnight Bell," one of the best known of the late Charles H. Hoyt's stage plays. For the second time in his career Mr. Ray appears as his own director, in addition to starring. Miss Doris Pawn takes the leading feminine role in "A Midnight Bell," and others in the cast are Donald MacDonald, Van Dyke Brooks, Clyde McCoy, Jesse Harrington, S. J. Binkham and Burt Orford. The film play was adapted from the original by Richard Andres.

Marie Prevost proved last Wednesday that she could be a real heroine as well as the reel variety when she saved King Baggott, her director, from drowning in the swimming pool of the Coffin estate at Pasadena. Baggott was directing Marie while she was in the water during a scene when Nat Ross, the assistant director, leaned too far over the edge of the pool and fell in striking his head against the bottom. Baggott jumped to his assistance, but struck his own head against the side of the pool as he came up and started for Ross.

Miss Prevost swam toward her director, who was unconscious from the force of the impact, and held his head above water till they were both pulled out. Ross, who was feebly paddling toward the edge, was pulled out by the cameraman and others who were present at the time.

NEW TARZAN PICTURE

Further details regarding "Adventures of Tarzan," the latest production founded on the famous fiction character of Edgar Rice Burroughs, were made public this week by the newly formed Adventures of Tarzan Serial Sales Corporation.

A fifteen episode serial starring Elmo Lincoln, famed for his performance in the title role of "Tarzan of the Apes," this newest chapter play visualizing the exploits of Tarzan is being filmed by The Great Western Producing Company. The screen version is based on the concluding chapters of one of the most popular of the Burroughs books, "The Return of Tarzan."

"Adventures of Tarzan" is being produced under the personal direction of Robert Hill, responsible for many of the successful serials in which Elmo Lincoln has starred. The scenario is the joint work of Robert Hill and Lillian Valentine, while the battery of four cameras is in charge of Joe Mayer and Jerry Ash, veteran serial cinematographers.

KARLTON IS NEW PHIL. HOUSE

PHILADELPHIA, Pa., June 24.—A new theatre, which is expected will open in the fall, is being erected on the site of the Kugler restaurant, Chestnut street above Broad, which was recently burned down. Jules Mastbaum, president of the Stanley Company of America, which is erecting the house, has decided to name the house, which will play pictures and music on the style of the other Stanley theatres, the "Kariton."

The Kariton will be on a large plot which extends into Sansom street.

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BOOKLET UPON REQUEST

MAKE-UP

VARIETY CONDITIONS IMPROVING

LONDON, June 24.—Variety conditions are rapidly improving here, and considering the summer weather, the daylight saving, the coal strike, the tightness of money, theatre managers are beginning to look much more cheerfully on the manner in which attendances have increased in the past two weeks. The taking off of the late tramcars, due to the coal shortage, had forced an earlier hour of opening, which hurt business, but now that the later cars are running again, a decided improvement has been noticeable, especially at the Finsbury Park Empire, which was affected by the early car system.

"GOLD-IN" OPPORTUNITY MISSED

Leon, the magician appearing at a local vaudeville theatre, has been having several illusions prepared in Jack Dane's shop attendant upon which there has been a lot of screened secrecy. Blackstone and Horace Goldin, friendly fellow competitors, who have been denied even a magical glance, say Leon may have a doggone good illusion, which a Great Dane has been barking about, but they hope Leon, in trying to put it over, doesn't go to the dogs.

VAUDEVILLE FOR GARRICK

When Doris Keane closes her engagement in "Romance" at the Garrick Theatre in Chicago, the house will immediately be taken over by the contractors for complete overhauling and refinishing. When it re-opens it will play Shubert vaudeville.

MRS. CONDON RECOVERING

TULSA, Okla., June 27.—Mrs. Mary Condon, mother of Glenn Condon, editor of the *Vaudeville News*, is now rapidly recovering from her recent illness.

VAUDEVILLE NEWS

BIG SALARY FOR BEE

Bee Palmer, now playing the Cafe de Paris and the Little Club under the personal direction of Lou Leslie, is receiving for her services a guarantee of \$1,000 a week and a percentage of the covert charges.

The engagement is for a period of ten weeks.

WESTERN MGRS. IN NEW YORK

Lawrence Lehman, manager of the Kansas City Orpheum Theatre and George Sackett, manager of the Winnipeg, Orpheum Theatre and husband of Sarah Padden, are in town for a short stay.

MADDOCK CLOSING OFFICE

C. B. Maddock is closing his office in the Playhouse Theatre building on July 1, and will keep it closed until August, when he will begin work on a new production, for vaudeville. His entire staff is being given a month's vacation.

N. V. A. LOSES GAME

The Fort Hamilton baseball team beat the National Vaudeville Artists nine last Thursday by a score of four to two. The game was played on the Fort Hamilton grounds at Bayside, L. I.

FOX'S BAY RIDGE CLOSING

Fox's Bay Ridge Theatre, in Brooklyn, will close its season on Sunday, July 3. It will reopen in September. The house has been playing vaudeville and motion pictures, booking six acts each half of the week.

N. V. C. BOOKING PARKS

Mr. E. M. Jacobs, general manager of the Boston branch of the National Vaudeville Circuit, made a trip through Massachusetts recently and secured several amusement parks for summer bookings of vaudeville and musical shows.

RUTH BUDD RETURNS

Ruth Budd, with Leo Minton, her pianist, will arrive in New York this week, from England, where they have been appearing for the past few months. The two sailed last February for London.

THE BROADWAY CLOSURES

SPRINGFIELD, Mass., June 27.—The Broadway Theatre here, which has been playing five acts of vaudeville and pictures with a split week policy, has closed for the summer.

DANCE HALLS IN AUSTRALIA

MELBOURNE, Australia, June 27.—Dance halls and cafes in the principal cities in Australia are opening on the same lines as those in the United States. The cafes are running cabaret entertainments.

NEW MANAGER FOR PANTAGES

MEMPHIS, Tenn., June 27.—Jack Quinlan, former manager of Pantages Theatre, Seattle, Wash., is now in charge of the Pantages house here.

NEW NAME FOR BIG HOUSE

CHICAGO, June 20.—Ascher Brothers have decided to call their new 2,900-seat Loop vaudeville and picture theatre "The Washington," following the precedent set by naming their State Street house the "Roosevelt." It will be at 16-30 Washington Street, and in addition to the theatre there will be a fifteen-story office building on the front part of the property.

C. Howard Crane and Kenneth H. Franzheim have designed the playhouse, which will be on the site of the old Crosby Opera House, which was Chicago's first large theatre. It was there that the convention was held that nominated Ulysses S. Grant for President, and Schuyler Colfax for Vice-President.

ACTRESS ESTATE UP

The first annual accounting of the funds held in trust for Emily Victoria Wood and Hunter Wood, infant children of the late Edna Hunter, was filed in the Surrogate's Court last week by Ruth M. Scott and Iverson Scott Hanna, general guardians of the children. According to the statement of the guardians, they received \$201.56 on the account of each infant during the year 1920, and spent nothing out of that for care or maintenance.

GREEN MILL OPENS

CHICAGO, Ill., June 26.—The Green Mill Outdoor Gardens were officially opened last Wednesday with six acts of vaudeville and public dancing. Morris S. Silver, of the Western Vaudeville Managers' Association is in charge of the entertainment.

JACK CASE and REMING EDNA

"THIS IS SO SUDDEN."

"Keith"—Hughes & Manwaring.

Loew—Hanlon & Tishman.

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Still Playing Around New York, Thanks to MANDEL & ROSE.

LITTLE BOY—Pop, What Is a Phenomena?

FATHER—Why, Son, a Phenomena Is Something Unusual, Remarkable.

LITTLE BOY—Well, Pop, I Saw a Phenomena Last Night, at the Orpheum Theatre, Brooklyn.

FATHER—You Did. What Was It?

LITTLE BOY—It Was—

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PICKFORD DIVORCE LEGAL

RENO, Nev., June 28.—The attempt made by State Attorney General Fowler to have Mary Pickford's divorce decree set aside was definitely broken yesterday by District Judge Langan at Minden, when the motion came up before him. The court declared that, though the state was a party to every divorce proceeding, the Judge, and not the Attorney General represented the commonwealth. Therefore, since the decree had been accepted by both parties in the action, the State was estopped from proceeding to set aside the decree.

Many of the most prominent lawyers in Western Nevada were in court when the decision was rendered as the action had stirred up much interest in the case. Attorney General Fowler announced that he would carry the case to the State Supreme Court and filed a list of exceptions to the decision handed down by Judge Langan.

Mary Pickford was granted a divorce from Owen Moore on March 20, 1920, by Judge Frank P. Langan. Shortly afterward she married Douglas Fairbanks. At the divorce trial Mary said that she had come to Nevada for her health and charged Moore with desertion and cruelty.

Moore did not appear at the hearing nor did he contest the act although he was served with a summons in Douglas County, in which Minden is situated, the day before the trial. Miss Pickford testified at the trial that she did not know that Moore was in the state at the time. After the trial both left Nevada.

About a month later, although Mary Pickford had married Douglas Fairbanks in the interim, the Attorney General filed suit to have the decree set aside "in the interest of the State of Nevada." He charged the parties in the divorce action with "fraud and collusion" and declared that Judge Langan had no jurisdiction in the case since both were residents of Los Angeles.

Attorneys for the movie star answered that the Attorney General had no authority under the laws of Nevada to start the action and declared that, if the action were sustained, it would establish a precedent under which the Attorney General could review all the divorce decrees ever granted in Nevada.

ACTRESS CAUSED DIVORCE SUIT

CHICAGO, Ill., June 27.—Mrs. Virginia Milner Thorne, wife of Gordon Thorne and daughter of James J. Milner, president of the Standard Steel Car Company, won her suit for divorce Saturday morning after testifying that her husband was drunk every day of their four years of married life. A mysterious actress was continually mentioned in the divorce proceedings.

Mrs. Thorne will receive \$750 per month in alimony through an agreement reached out of court. Thorne, who is prominent in Chicago club and theatrical life, did not appear in court to contest his wife's suit and Mrs. Thorne was the only witness. She accused her husband of mistreatment and continual drunkenness.

The decree was granted by Judge Lewis. The Thornes' trouble started some time ago when a young actress attempted to commit suicide in her rooms in the Hotel Sherman on April 18th by slashing her wrists with a safety razor blade. She claimed that Thorne had slighted her by inviting another girl to dinner with them at the hotel. Immediate medical attention saved the actress. Thorne was said to have been present at the time of the attempted suicide. The Thorne divorce was started shortly after the affair. The actress claimed that she was a personal friend of Mrs. Thorne. The latter denied the fact and claimed that she had never met the actress or even heard of her until she became mixed up with her husband.

GALSWORTHY'S PLAY AMUSING

LONDON, June 26.—"The Family Man," John Galsworthy's new play which is being given at the Comedy Theatre is generally lauded by the press although it is almost universally said that it is not as good as some of the others which Mr. Galsworthy has written. However, they all concede that it is amusing. The principal part is played by Norman McKinnel.

SLOW PICTURES OF FIGHT

For the first time in ring history a heavyweight championship bout will be "shot" with the slow-motion camera next Saturday, when this new departure in the world of the movies will be brought into play at the Dempsey-Carpentier fight at Jersey City. The pictures taken by this camera will be a part of the official fight film being made by Fred C. Quimby for Promoter Tex Rickard.

The slow-motion camera, which shows every action at a speed sixteen times slower than normal, will be placed at various points around the ring, so that every movement and every blow of the battle will be recorded. It is said that Jack Kearns, manager of Dempsey, was especially eager to have these pictures taken, so that Dempsey's superiority could be demonstrated in case both men were on their feet at the end of the twelfth round.

In any event, those behind the project predict that it will be one of the most interesting aftermaths of the bout. It will effectively quash the many arguments that invariably arise after a fight of this sort concerning the kind and nature of blows, their number and incidents that led up to the knockout, if there is any. It will be recalled that there were many and various versions as to how the Dempsey-Willard fight ended and as to what blows floored Willard.

Every movement of the battle will be recorded by camera at both slow and normal speeds. All the incidents preceding the bout will also be included, from the actual signing of the papers to the last spectator leaving the arena. Training activities, the arrival of special trains, road work, the erection of the arena and other episodes will be depicted. There will be twenty camera men at the arena.

TOURISTS TO SEE PASSION PLAY

PARIS, June 27.—Many tourists are thronging Nancy, where the Passion Play is being presented by hardworking French peasants, under the direction of their parish priest, Canon Petit. This Passion Play is fast becoming popular to a degree that before the war was accorded only to that presented at Oberammergau. The French Passion Play will not, after this season, be acted again until 1931.

More than 700 players are in the cast not one of whom receives a penny for his labors in this connection. As a matter of fact, the French villagers have only two things in which they seem to be interested—their crops and the success of their Christian work. They have no time to carve statues of the Christ's cradle to be sold with a doubtful blessing by a paid agent.

FILM MEN MEET

MINNEAPOLIS, June 27.—More than 1,500 motion picture theatre owners were present at the opening of their annual convention here to-day, with hundreds more arriving on late trains. Under the Chairmanship of Sydney S. Cohen of New York, they began the discussion of the principal topic before them, the question of opposing producers who attempt to exhibit their own films.

Other topics that will be considered are censorship, attempted legislation in various States adverse to the industry, uniform contracts for films between producers and exhibitors and the music and 5 per cent Federal film taxes.

ELKS BUY "BAT" SEATS

CHICAGO, Ill., June 27.—The B. P. O. Elks have purchased all the seats for "The Bat" for nine performances this week and expect to make a profit of \$10,000. All members journeying to the California convention will attend one of the performances at the Princess.

SELZNICK SENDS ARTISTS ABROAD

James Fosdick, assistant art director of Selznick Pictures, will sail for England June 14 on the *Aquitania* to make a thorough study of British court and prison procedure for the guidance of the producing organization in making the screen version of John Galsworthy's drama, "Justice." He will spend two weeks making notes and sketches in the criminal court and in the Reading jail. Soon after his return it is expected that work will begin on the building of the sets for the production.

In sending Mr. Fosdick to England for this research work, Myron Selznick, vice-president and production manager of Selznick Pictures Corporation, supplies a tacit reply to a letter published in a New York newspaper a week or so ago, in which a defender of English screen productions maintained that American companies, producing pictures where English scenes are shown, are utterly oblivious of the difference between English and American customs.

"It was only after studying several English pictures in which court and prison scenes are shown, that I decided to have a representative go to England to get the data at first hand," says Mr. Selznick. "With James Dent, production manager, and Albert d'Agostino and Paul Dodge, who are in charge of the technical department. I looked at several British films, and in many important phases the various British producers contradicted each other as to the correct legal procedure in various details."

"While the technical department could unquestionably have provided information that would have passed muster and perhaps have been critic-proof, I am determined that in this production of 'Justice' every last detail shall be authentic. We will reproduce upon the screen exactly what Mr. Fosdick sees in actual operation."

Mr. Fosdick is a newspaper man and artist of considerable experience in both writing and sketching. His notes will be utilized as the entire basis for the staging of the Galsworthy drama.

CHAUTAUQUAS FOR ENGLAND

LONDON, June 27.—There is a movement on foot to introduce the Chautauqua system of providing popular educational lectures and entertainments in small towns and villages, a scheme that has reached huge proportions in America and Canada, into this country. An influential committee has been formed in connection with the Universities Institute and Institute of Lecturers to deal with the matter, and is moving with hopeful strides in the right direction. Concert artists are being featured, programmes of lecture and literary societies nowadays, and with the advent of the Chautauqua the demand for lecturers and concert artists will be even greater and the movement is being watched with interest.

SCHOOL OF ARTS LOSES APPEAL

A judgment for \$500, awarded to Alice Von Sobutka against the New York School of Fine and Applied Arts, was affirmed last week, with \$25 additional costs, in the Appellate Division of the Supreme Court. Miss Von Sobutka, who is a theatrical costumer and designer, recently brought suit against the school through Kendler and Goldstein, her attorneys, claiming that she lost a fur coat while attending one of the sessions of the school.

The case was tried in May in the Municipal Court, and the decision awarded a judgment of \$500. The school appealed the decision, and when the appeal came up on Friday morning, June 24, the judgment was affirmed, with \$25 costs.

HOFFMAN OUT OF PIONEER

A. E. Lefcourt, president of the Pioneer Film Corporation, on Friday announced that M. H. Hoffman is no longer connected with the Pioneer as its general manager. Mr. Lefcourt will direct the managerial affairs of Pioneer until further notice.

The plans of the Pioneer Film Corporation for the new season are perfected to a detail, according to Mr. Lefcourt, who made known some of the scheduled releases from August to the beginning of the year 1922.

"Never before in our history have we been placed in such a strong and forceful position in the independent field," said Pioneer's president. "We have been fortunate enough to procure some of the best independent product and this means that the Pioneer seal will find its way into the theatres of thousands of exhibitors who have come to know our organization and its nationwide activities. Among the stars who appear in our forthcoming productions are Florence Reed, Madge Kennedy, Ora Carew, Pauline Stark, Edith Roberts, Lionel Atwill, Gareth Hughes, Gail Kane, Violet Mersereau, and many others of equal prominence."

"The productions themselves are certain of exhibitor and fan approval," continued Mr. Lefcourt, "and so far as the Pioneer organization is concerned, it is at a high pitch of enthusiasm."

NEW ROACH FILM FINISHED

"You're Next!" is the title of the forthcoming Hal Roach comedy, featuring "Snub" Pollard, which Pathe has scheduled for release July 3. Pollard is assisted by Marie Mosquini. "Sunshine Sambo," the entire staff of Hal Roach comedians and a real comedy lion. "Snub" appears as a lady barber. The scenes are laid in a barber shop, where all the tonsorial artists don skirts and appear as barbers of the opposite sex.

The comedy tells the story of the trials and tribulations of an unsuccessful barber. His rival in the hair-cutting industry has practically put him out of business by engaging lady barbers. Pollard does not take long to realize the cause of his loss of trade so he promptly secures a number of wigs and dresses, and forces his employees to don them during work hours. "Snub" himself sacrifices his mustache and makes an unusually attractive barberess.

"FOLLIES" GIRL DIVORCED

SAN FRANCISCO, June 27.—The fact that Olga Hartling, of San Francisco, former favorite with the Ziegfeld "Follies" chorus, has married and has divorced Donald F. Mackay, wealthy New York society man, became known here this week when the woman made the announcement upon her arrival in this city. Mrs. Mackay said the divorce had been as secret as the marriage, and that few people in New York knew about it. She obtained the decree by mentioning as correspondent a woman formerly prominent in Sacramento and California society circles, but would not reveal her name.

Attractions at City Theatres

B. F. Keith's Broadway and 47th St.
Mat. Daily at 2 P. M.
25, 30 and 75c. Every
night, 25, 30, 75, \$1, \$1.50.
FLORENCE MOORE, SIX BROWN BROS.
JOHN STEEL, "Doc" Baker in "Flashers."
Stan Stanley & Co., Whipple & Houston, Mul-
doon, Franklin & Rose, Rolfs & Royce, Gar-
cinetti Bros., Amop's Fables.

COHAN Theatre, B'way and 43d St.
Evs. 8.15; Mats. Wed. & Sat.
A. L. ERLANGER Presents
The New Musical Comedy
"TWO LITTLE
GIRLS IN BLUE"

ELTINGE Thea. W. 43d St. Evs. 8.45.
Mats. Wed. and Sat., 1.30.
A. H. WOODS Presents
"LADIES' NIGHT"
IN A TURKISH BATH

PLAYS! Have You Written a Play?

Have you submitted your play to an established and responsible theatrical management in the hope of having your play read and produced? and have you failed in this attempt? If so, communicate with us. In your reply state briefly your personal reasons for believing your play marketable, without going into detail as to plot and characters. Address your reply to "Box X," care of Clipper.

THE NATIONAL OPENS OFFICES

BOSTON, June 27.—A new system of non-theatrical film distribution in New England has just been organized by Philip Davis, Harry Levey, Herman Mintz and others, for some time nationally prominent as producers and distributors of educational and industrial films, particularly for schools, churches, clubs, community centres and all similar institutions. This new service will be confined entirely to the non-theatrical field.

The organization is incorporated under the name of the National Non-Theatrical Motion Pictures, Inc., of New England, or "The National," for short, with Philip Davis as the managing director and is located at 48-50 Melrose street, Boston.

No time could have been more appropriate than the present for this movement. New England has been preparing for it for many years. Projecting machines, variously estimated at between 2,000 and 3,000, have been placed in school auditoriums, church halls and the like. Visual instruction departments such as university extension division, under the State Board of Education, have been organized to develop and extend the use of educational films.

This organization has been able to obtain films which were not generally available hitherto is due to the fact that up to the time of the founding of this company no organization had been able to offer a distribution sufficiently adequate to justify producers in placing material at their disposal.

Many cities have their schools equipped to show motion pictures and are making every effort to obtain films for this use. Boston, for example, is now organizing a department of visual instruction under the direction of a prominent educator of New England, who is planning courses of study to be illustrated by films, such as courses in geography, biology and home economics. A large number of schools are equipped with projection machines; others are being equipped and larger appropriations are being eagerly sought to increase facilities.

The schools of Springfield, Portland, Providence have also pioneered in the work of the use of films in schools, and Philip Davis has long been interested in the development of educational films for school use and more generally for the non-theatrical field.

The National Catholic Welfare Council estimates that there are 5,000 Catholic church halls equipped with projection apparatus, but they state that a large number of these are practically out of use because of the inability to obtain satisfactory material. The Presbyterian and Methodist churches make similar reports.

The National Non-Theatrical Motion Pictures, Inc., was organized solely for the purpose of enabling the law of supply and demand to function in this important industry.

Mr. Davis' work in connection with the Americanization work will thus be further strengthened and supplemented by the extensive use of the right kind of educational and industrial motion pictures particularly suitable for such work as the United Americans are doing in the State of Maine.

PEARL WHITE AFTER DIVORCE

Pearl White, upon her arrival here on the new French liner *Paris*, declared that there was "more truth than fiction" in the report that I went to France to obtain a divorce from my husband, Wallace McCutcheon. Apprised of her husband's arrest recently—of which she said she knew—for displaying a bottle of liquor in a Broadway restaurant, she said that she wished "they would have lined him a thousand dollars. Yes, more."

Shortly after Miss White arrived in Europe, about two months ago, it was rumored that she had gone to France to obtain a divorce, the French law requiring six months' residence before a decree can be granted. When this was mentioned to her, she declared her knowledge of the fact, but refused to say whether she would bring action in this country.

DIPPY DIERS SAILS

Dippy Diers, and his partner, Flo Bennett, sailed for England last Saturday on the *S. S. Celtic*. They have been routed for forty weeks there.

GREENE TO HEAD PYRAMID

Walter E. Greene, formerly vice-president of Paramount, in charge of distribution, and one of the best known men in the motion picture industry, is the president of Pyramid Pictures, Inc. This announcement was made this week by Arthur N. Smallwood, president of Smallwood & Co., Inc., investment brokers, of 150 West Thirty-fourth street, which concern is in charge of the financing of the new million-dollar corporation.

The first meeting of the board of directors was held on Saturday, and after the policy of the company was outlined, Mr. Greene was tendered the presidency. He accepted and after a short business trip will assume the active leadership of this concern. Executive offices have been opened at 150 West Thirty-fourth street.

After his election to the presidency of Pyramid Pictures, Inc., Mr. Greene and Ray C. Smallwood, who will be in charge of the first producing unit, conferred, and it was decided to go ahead with the first production as fast as possible. A long term lease will be made for a studio in New York City and a staff of competent readers are at work choosing the stories for the first two productions.

"The independent producer will do more to bring about bigger and better conditions in the motion picture world than any other producing unit," declared Mr. Greene. "The independent exhibitor is a fighter and at the present time is organized to handle any number of good pictures. But to cope with the situation, it is absolutely necessary to give the independent exhibitor pictures that class with the best in the market, and with this in view, I have taken the presidency of Pyramid Pictures, Inc."

"The set up of Pyramid is almost an assurance of the best possible product. We will not experiment. Our directors will be sound and commercially safe men who have made good for other companies. Our stories will be the best we can buy and the manner of building our pictures will be done in a very lavish manner, but on a sound financial basis."

"Banking principles will be employed in the making of Pyramid Pictures. Not a penny will be wasted, yet not a penny will be spared in the making of big and better independent products."

Mr. Greene's name means much to the exhibitor, for while he was vice-president of Paramount previous to the great consolidation, he outlined a distributing plan and executed it which has brought Paramount-Lasky to the front in the motion picture trade.

Besides his affiliations with Paramount, Mr. Greene has done big things; as the controlling genius of the Wal Greene Pictures Corporation, he added additional laurels to his trade name by building pictures that reflected every penny expended on the silver sheet and gave to the exhibitor a product that brought large financial return.

FILM ACTOR IN ACCIDENT

ATLANTIC CITY, N. J., June 23.—While making "an escape from a desert island" on the sand bar across the inlet from this resort this evening, Jimmie Callahan, the movie actor, narrowly escaped death but had his fingers cut off when he stepped into the whirling propeller of an airplane in which he was "fleeing."

Callahan has worked in previous pictures in a plane which had the propellers in front, but in the work today a tractor plane, with blades in the rear, was used. Just as the plane started across the inlet, a sailboat got in front of the airplane and Callahan stepped back to brace himself as the machine went up. He threw his left hand out behind him where it was struck by the whirling propeller, cutting off the four fingers at the first joint.

Without showing sign of his injury Callahan grasped hold of a strut with his right hand to steady himself. The pilot, unaware of the accident, brought down the plane near the beach this side of the inlet. The movie star was rushed to the Wagoner Hospital.

KINNEAR SIGNS

George S. Kinnear has signed a contract with Chas. Waldron's "Frank Finney Revue" for next season.

GOLDWYN ELIMINATING STARS

Goldwyn, which has been gradually eliminating its stars until now it is entering upon its fifth year with but two persons being starred—Tom Moore and Will Rogers—had nine stars upon its list of fourth year pictures. Three of these appeared in productions which Goldwyn merely acquired for distribution, "Prisoners of Love," with Betty Compson, Vivian Martin in "The Song of the Soul," and "His Own Law," with Hobart Bosworth. The other six stars were Goldwyn players at the beginning of its fourth year.

These six stars and the pictures in which they appeared during Goldwyn's fourth year are:

Tom Moore, in Winchell Smith's "Officer 666," in Rupert Hughes' "Hold Your Horses," the star's biggest success up to date, and William Hurlbut's "Made in Heaven," just released, but which promises to equal the two former in its public appeal.

Will Rogers in "Honest Hutch," from a magazine story by Garrett Smith, in Peter Clark MacFarlane's "Guile of Women," and in the pictured version of the play made from Irvin S. Cobb's story, "Boys Will Be Boys," in all of which Mr. Rogers scored his customary hit with the fans.

Pauline Frederick in "Madame X," one of the Goldwyn's finest and most successful productions, and in "Roads of Destiny," pictured from Channing Pollock's stage adaptation of O. Henry's story.

Madge Kennedy in "The Girl With the Jazz Heart" and in the screen version of Maximilian Foster's novel, "The Trap," renamed "The Highest Bidder."

Mabel Normand in "What Happened to Rosa."

Jack Pickford in the screen version of George Ade's famous comedy, "Just Out of College," and in the picture made from Ben Ames Williams' story, "The Man Who Had Everything."

BIG BENEFIT FOR HOSPITAL

CHICAGO, Ill., June 27.—A benefit vaudeville performance will be given at the Apollo Theatre Tuesday afternoon for the Illinois General Hospital. The following program has been arranged:

Willie and Eugene Howard, Melnotte Sisters, Irving O'Hay, Sammy White, Emily Miles, May Boley, Zambouni and O'Hanlon, Will Philbrick, members of "The Passing Show," members of the cast of "The Bat" will be seen in a special sketch, Taylor, Holmes, Toby Lyons and various acts playing the Majestic and State Lake Theatres this week. The entire receipts will be turned over to the hospital.

DEATHS

WARREN CHARLES (Sally) DAVIES, once widely known as an acrobat, died last week at the home of his mother, Mrs. Elizabeth Davies, at the age of thirty-nine as the result of injuries sustained in a railroad wreck in 1918. "Sally" was a member of the "Four Bards," one of the best acrobatic acts that ever appeared in vaudeville. "Sally" was one of the few men who could turn a double somersault from the floor and he was also considered one of the best "top mounters" in the profession.

During the war he traveled from camp to camp to entertain the soldiers. While going from Camp Sevier to Camp Jackson on the Southern Railroad in 1918, the train in which he was riding was wrecked between Greenville and Columbia, S. C. Of the fourteen people in the coach train were killed. "Sally" was in the hospital in Columbia for ten months but did not fully recover and had been an invalid since, having been unable to walk without a cane.

Davies was born in Dover and learned tumbling while working as a stage hand in the old "Big Four" opera house. His first professional work was as an acrobatic clown and race rider with the John Robinson Circus. Later he was a jockey at the Windsor, Ont., track and afterwards joined the Hill acrobats with whom he worked for many years before he left them to become one of the "Four Bards." As a member of this team he played the best vaudeville houses in the larger cities.

He is survived by his mother, a sister, Mrs. Conway Wiltshire of Montreal, and a brother, William, of Fort Wayne, Ind.

J. PALMER COLLINS, born in England seventy-two years ago and a resident of this country for thirty-one years, lately a member of the original "Rollo's Wild Out" company, died at his residence at the Green Room Club.

Services were held at the Funeral Church under the auspices of the Actor's Fund, Reverend Dr. Muller of Trinity officiating.

GEORGE LOANE TUCKER, one of the first successful motion picture producers and producer of "The Miracle Man," died at Los Angeles at the age of 49. He is survived by his wife professionally known as Elizabeth Risdon and a son.

The deceased was born in Chicago and prior to his motion picture activities was associated with several New York managers.

Mr. Tucker was associated first with the old Imp company, in which Tom Ince and Mary Pickford were novices. His first big production was "Traffic in Souls," which earned nearly \$300,000. During the war Mr. Tucker dropped commercial film making and turned his talents into cinema propaganda for the British Government. "England Expects" and "On His Majesty's Service" were two reel plays produced by Mr. Tucker under the supervision of the British War Office.

DELMAR E. CLARK, vaudeville actor, died in Chicago, June 24, after a brief illness. He is survived by his widow, Carolyn Frances Clark.

THOMAS J. McGRAME, old time actor, died Saturday in Atlantic City in the home of George Hobart, the playwright, at the age of fifty-three. McGram was born in Ireland and made his stage debut thirty-five years ago with the Hanlon Brothers. Since then he has played character parts in many well known plays and has been a director of stock. Before he fell ill more than a year ago he had been working in motion pictures. McGram was a member of the Lambs. He leaves a widow, Ione McGram, well known stock company actress.

IN MEMORY OF ERNEST LAMBERT

died June 21st, 1921, 20 years old. A noble fellow who acquitted himself with honor and faithfulness in his work.

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P. AUGUSTUS PERKINS, well known as a stock and road actor, died on the ninth at his home in Brooklyn aged fifty. He had been on the stage continuously for thirty-five years, having played his first professional engagement with a stock company in San Francisco in 1891. Later he supported many road stars and was best known for his appearances in melodramas. Perkins was the original "Deemster" in the American production of Hall Caine's play of that title and he also toured the country in support of Charles L. Crane in "Through Death Valley" in which he played the part of "Claypool."

EDWARD P. TEMPLE, who was one of the stage directors on the staff of the Messrs. Lee and J. J. Shubert, died from a complication of diseases at his home in Pelham late last Wednesday at the age of sixty. Among his notable successes was the musical play, "Maytime." When the Shuberts operated the Hippodrome, Mr. Temple was the general stage director of that house.

The belief was common that Mr. Temple was an Englishman, but he was born in New York City and served as a call boy at Daly's Theatre when he was a boy. Later he became an actor and was Lillian Russell's leading man when he was twenty-one years old. He also created many roles in popular comedies of the day.

Mr. Temple is survived by his widow and two daughters, Edna and Genevieve, both of whom are on the stage. Funeral services were held last Friday at his home in Pelham and interment was in Woodlawn Cemetery.

GEORGE C. HAZELTON, aged 53, an attorney and author of "Mistress Nell," "The Raven," co-author of "The Yellow Jacket," and of "Aphrodite," which he adapted for the American stage, died at his home No. 143 East Eighteenth Street, last week after an illness of four months.

The deceased was born in Boscobel, Wisconsin, first practiced law in Washington and later in Philadelphia, coming to New York in 1901; he was a graduate of Columbian University, Washington, in 1895 and the author of a volume entitled "The National Capital, Its Architecture, Art and History," which was published in 1897.

LETTER LIST

GENTLEMEN

Adair, John	Hughes, E. S.	Roy, Walter
Bennett, Sid	Howard, Benny	Rex, Fred
Burns & Lorraine	Jenkins, Chic	Shepherd, Bert
Burroughs, Warren	Kimble, Al	Sparrel, John
Dutton, Charles	Lester, Chas.	Thornton, Frank
Doty, Jack	LeSueur, Robert	Van Buren, A. H.
Hunt, Bert	Reif, Sig	Wainwright, Wm.
Harmon, Prof.	Riche, Tom	Waldmann, Edward

LADIES

Abbott, Mar-	Drisdale, Chutty	Lockhart, Mabel
Jorie	Dunham, Norine	Lang, Vera
Burnette, Babe	Florence, Naomi	Morgan, Julia
Benedict, Mrs.	Gracilin, Irene	Nolan, Mrs. Tom
Lew	Goodwin, Bente	Ross, Rita
Coates, Marjorie	Gardner, Irene	Ray, Marie
Clarke, Emily	Hansen, Gene	Schoke, Jessy
Costello, Inez	Hawell, Mildred	Smith, Betty
Chadwick, Una	Hendrix, Clara	Worth, Peggy
Dennia, Mrs.	LaRoy, Rose	Wynn, Bessie
Tom		

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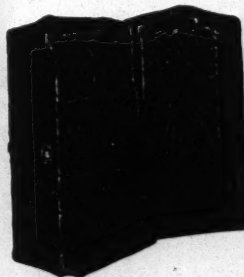
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